



FIG. 2.—MALTON'S VIEW OF ST. JAMES'S STREET IN 1800, SHOWING BROOKS'S (RIGHT) AND BOODLE'S (LEFT)

London Clubs

By STANLEY C. RAMSEY [F.]

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THE Clubs of London, considered as a group of buildings, are amongst our most cherished possessions. We speak of them collectively, as we speak of the "City Churches" or the "London Squares," as something peculiar to and inseparable from London life.

Mr. Ralph Nevill, to whom I am indebted for much of my information on this subject, in his book on London Clubs, tells us that "the modern club, with its luxuries and comforts, has its origin in the tavern and coffee-house of a long-past age." He mentions the "Mermaid," which is supposed to have been the meeting-place of Shakespeare and Ben Jonson, as one of the earliest of London's clubs. But it was the coffee and chocolate houses of the seventeenth and eighteenth centuries which formed the nucleus of so many of our famous clubs. The

proprietors found that as time went on it paid them to exclude the general public and to run these houses for the benefit of their regular *habitués*, who themselves decided by election who were and who were not to be allowed to join them. Afterwards committees took the management of the clubs out of the hands of the proprietors and ran them for the benefit of the members. Thus we find the name of the original proprietor or the name of the coffee-house is to-day the name of the club, such as Arthur's, White's, Brooks's and Boodle's.

These earlier social clubs are to be found in St. James's Street, a street conveniently adjacent to St. James's Palace, and famous in the annals of the eighteenth century. Pall Mall is the chosen neighbourhood of the literary, political and Service clubs of the early and middle nineteenth century; whilst

the later social clubs are to be found for the most part in Piccadilly. There are, of course, other clubs dotted all over London, but this is Clubland proper.

Many of the club buildings have undergone strange and, in some cases, sad experiences, whilst, happily, many others remain practically as they were built. The buildings themselves are not all of equal architectural importance, some very famous clubs being represented by very unworthy architecture, and others, though perhaps having an interesting façade, have been spoilt internally by thoughtless renovations and alterations. Again, the interiors may have survived practically unchanged, whilst it is the exteriors that have suffered by subsequent so-called "improvements." For my purpose this evening I have, therefore, had to make a selection; and if I pass over anything that merits notice, I must crave your pardon.

BROOKS'S.

Brooks's Club, on the west side of St. James's Street (Fig. 1), is one of those famous centres around which the brilliant social life of the latter half of the eighteenth century revolved. There is a distinct Georgian atmosphere about the place and the street which, in spite of the changes of the last 150 years, persists to this day—a flavour, as it were, of that attractive and cultured life which we associate with the period of its foundation; and thus it is no difficult work for the imagination to people the district with the well-known figures of Fox, Pitt, Burke, Sir Joshua Reynolds, Hume the philosopher, Gibbon the historian, with Garrick and Sheridan—all of whom were members of Brooks's.

The club was founded in 1764, and its original headquarters would appear to have been somewhere in the neighbourhood of the Marlborough Club in Pall Mall. The original founder was Almack, of happy memory, under whose direction the club seems to have acquired a reputation for heavy gambling and gay living. There are in the present smoking-room (originally the gambling-room) two of the old gaming tables, while on the walls of the staircase is a frame of counters, red, black and white, the faces of which are marked with various sums ranging from a few pounds up to a thousand guineas—pleasantly suggestive of long nights and heavy settlements. In 1774 Brooks became the master of the establishment, and in 1778 he built the present premises, which henceforth bore his name.

There seems to be some doubt as to who was the

architect of the building. The land was conveyed to Mr. Brooks from Henry Holland, who has been credited with the design, though competent critics have ascribed the work to James Wyatt. Henry Holland was a well-known architect of speculative tendencies, who acquired land in the south-western district and developed estates in Sloane Street and the neighbourhood. He was, moreover, architect for the Prince Regent, and built Carlton House for his august master. There is a solidity about the early part of the club building, together with a handling of the detail, which is somewhat after the manner of some of the old houses in Hans Crescent and Chelsea, which, if Holland were the architect for these, would go far to establish him as the designer of Brooks's. The elevations have suffered from subsequent alterations, and the original character has been somewhat lost. Malton's view of St. James's Street (Fig. 2), published in 1800, shows the façade in its original condition. There was then a projecting porch of four panelled piers, with a graceful iron balcony over, and the windows to the first-floor rooms had plain brick surrounds with gauged arches in place of the not too well designed pedimented tops and architraves of cement which now disfigure them. The old sash windows with the small panes have also been removed; the substitution of plate-glass gives the building a mid-Victorian appearance; and matters were not improved by the addition of the balustrade to the roof.

The interior has had a much happier fate, so that much of its original charm remains. The large smoking-room on the first floor (the "Great Subscription Room"), as may be judged from the plate (Fig. 3), is a magnificent apartment. It has a splendid barrelled ceiling, and the ornament throughout is beautifully detailed and executed. The ceiling is divided into rectangular-shaped panels by flat bands of delicately modelled guilloche ornaments, accentuated by the gilding, which is put on solid—the correct method of gilding for this class of work. From the centre of the ceiling hangs a graceful fitting of gilt-metal and glass lustres, originally used for candles but now adapted for electric light. The period of gas, with the accompanying mid-Victorian fittings of unhallowed association, was passed over in disdainful neglect, and before the introduction of the present method of illumination nothing later than candles or lamps was used; and the club is to be congratulated on its escape from the artistic horrors of the gasolier. Passing on to the

adjoining room—the strangers' smoking-room, formerly the dining-room of more stately days—we find ourselves in another beautiful chamber of a similar style and decoration.

Brooks's is expressive of the older kind of club, and is one of a famous group such as Arthur's, White's and Boodle's, a more purely social institution as compared with the great political clubs like the Reform, the Carlton and the Conservative, which did not come into being until the early part of the nineteenth century—one of the direct results of the broadening and consolidation of the two great national parties on the more democratic basis caused by the economical developments of this time.

WHITE'S.

One of the most famous of the eighteenth-century clubs in St. James's Street is White's; but although important socially and historically, it has little architectural interest.

The original house consisted of a plain three-storey brick building with a Doric portico and a light iron railing over. In 1811 this doorway was removed, and the celebrated bow-window from which Beau Brummell and Lord Alvanley, with their followers, quizzed the passers-by, was put in its place. The present front is the work of Lockyer, who remodelled the façade in 1850. The four bas-reliefs immediately under the main cornice are by George Scharf, junior. The result, though by no means a brilliant piece of architecture, is interesting as a Victorian essay in the eighteenth-century manner—one seems to see the "Bucks" and the "Beaux" of the earlier period grinning through a mask of Victorian respectability. The finest room in the club is the coffee-room.

Probably the most interesting thing about White's architecturally is that Robert Adam, in 1787, prepared a scheme for what was practically the entire rebuilding of the club. If this had been carried out, White's would have been the finest of the eighteenth-century club buildings; but, alas! Adam's scheme remained a paper one. The original drawings may be seen in the Soane Museum; and I am indebted to the courtesy of the curator, Mr. Arthur Bolton, for permission to show them to-night.

BOODLE'S.

Boodle's Club is on the same side of St. James's Street as White's, and almost opposite Brooks's

(Fig. 2). Of all the eighteenth-century clubs that remain to us, this is the most complete both externally and internally.

In some articles on the London Clubs I wrote for the *Architectural Review* some nine years ago I attributed the design of Boodle's to Robert Adam; and if I erred, I erred in good company, for Mr. Ralph Nevill and Messrs. Belcher and Macartney also ascribe the work to this architect. But Mr. Arthur Bolton, who has made such an exhaustive study of the Adam Brothers and their works, will have none of it; he says there is not a shred of direct evidence to connect Adam with the design of this building. In an authoritative article on the club published in *Country Life*, 9 December 1916, Mr. Bolton gives all the evidence against the Adam theory. From this it would appear that the club was built about 1775, and not in 1765, the date commonly assumed. He quotes Horace Walpole, in writing to Horace Mann, on 23 March 1776, referring to Boodle's: "A new club is opened in St. James's Street that prizes itself in surpassing all its predecessors." Again, some sale particulars published in 1802 described the lease to be sold as dated from 5 July 1775. Assuming this date of 1775 to be the correct one, then, there is much to be said against the theory that Robert Adam was the architect. Comparing this building with the Society of Arts, which was built by Adam in 1772-74, we find, particularly in the interior decoration, an inferiority of detail and general design to that of the Adelphi building. What was possible in 1765 seems improbable in 1775.

But if we cannot properly describe Boodle's as the work of the Adam Brothers, we can quite safely say that it belongs to the Adam School. The street elevation is so well known to all students of architecture that a complete analysis is unnecessary. The large three-light window on the first floor, expressive as it is of the fine chamber behind it, is probably one of the best-known windows in London. Its combination with the bow-window of the lower storey is particularly successful, though this bow-window was added at a later date, probably by Papworth. The building remains to-day practically as it appeared when it was first built. The lower storey and dressings are of painted plaster, the main walling being of ordinary London stocks, mellowed by age to a delightful tone.

The interior has been almost as little altered as the exterior. Between 1821 and 1824 certain altera-

tions were made by John Papworth, and probably it was he who added the rather uninteresting coffee-room at the rear. The finest room in the buildings is the large saloon on the first floor. Originally the gambling-room of the club, it is now simply known as the saloon. This chamber, and the two small saucer-domed apartments opening out of it, are arranged *en suite*. The ceiling of the saloon, which was originally painted, has now been covered with plain whitewash, to the undoubted detriment of the room; fine as it is now, it must have been still more impressive before the paintings which adorned the ceiling were removed. The face of the pilasters is treated with a fine arabesque, and the capitals, with their rich cluster of delicately modelled leaves, are good examples of typical "Adam" work. The doors are divided into panels enriched with a small guilloche ornament, which is both effective and original. The door opposite the large Venetian window is a particularly beautiful example, with its well-proportioned entablature and ram's-head pilasters. The panels immediately below the cornice of the saloon are modelled in low relief, and the only remaining expression of the painter whose work originally embellished the apartment is seen in the painted panel over the fireplace.

Boodle's has always been a purely social club. Originally known as the Savoir Vivre, it was in its early days noted for the high play that was indulged in by the members, and the costliness of the masquerades and other festivities which they inaugurated. The club records, including lists of members, curious and instructive old betting-books, and a complete list of managers since its inception, date back to 1764. Gibbon, the historian, was a member of Boodle's, and doubtless he found it a pleasant retreat after his monumental labours on the *Decline and Fall*.

Of the remaining clubs in St. James's Street perhaps Arthur's and the Devonshire are the most interesting. Arthur's was the original abode of White's, but the present clubhouse was built in 1825. The elevation is quiet and restrained, and if not an exciting piece of architecture, it is both scholarly and dignified. The Devonshire Club was once the abode of Crockford's, a celebrated gaming-house of the early nineteenth century. The original building was designed by Wyatt in 1827, but has since been refronted.

ST. JAMES'S.

Of all the clubs in Piccadilly my favourite, architecturally, is the St. James's.

Coventry House, No. 106 Piccadilly, was originally built by Sir Hugh Hunlock, whose initials, H. H., may be seen on a fine old lead cistern, bearing the date 1761, which still exists in the front area; but, unfortunately for Sir Hugh, he appears to have built without counting the cost, and in 1764, when the house was still unfinished, he was compelled by the force of circumstances to sell to the sixth Earl of Coventry, who purchased it for 10,000 guineas, with an annual ground rent of £75. The sixth Earl's chief claim to notoriety seems to have been the fact that he had the temerity to take for his wife the celebrated beauty Maria Gunning, the eldest of the three amazing Irish sisters who, without either manners or education, captured London by their dazzling good looks. The first Countess, however, was dead when the Earl took Coventry House, and it was for the pleasure of her successor that Robert Adam was employed on the finishing and decorating of the interior.

Who was actually responsible for the original design of the building I have been unable to discover. Certain features seem to indicate Sir William Chambers as the author, particularly the treatment of the principal staircase giving access to the upper rooms. This corresponds, both in plan and detail, to a similar staircase which existed in Carrington House, Whitehall—now, alas! pulled down—and for which it is known Chambers was responsible. It must be remembered that the work of the architects of the eighteenth century was much more of one school than is the case to-day; and with the smaller and less important buildings, unless some clear record exists, it is extremely difficult, even after a close examination, to attribute them to any particular artist. Whoever's work it was, the principal front is one of the most dignified and noteworthy façades in Piccadilly, and can more than hold its own when compared with more important and better-known buildings. It is, as the date and the foregoing summarisings would suggest, a building of the late Palladian period, and is a delightful example of restrained artistry. The design may be said to be the last brilliant flicker of the old school, which was shortly to give place to the works of Adam and the later men.

Robert Adam has been referred to in connection with the design of certain parts of the interior. He

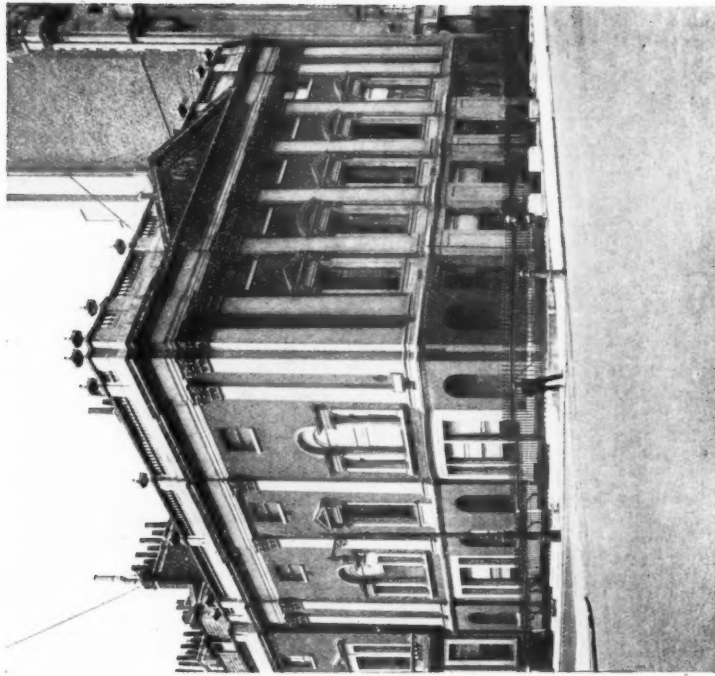


FIG. 1.—BROOKS'S CLUB
General View of Exterior

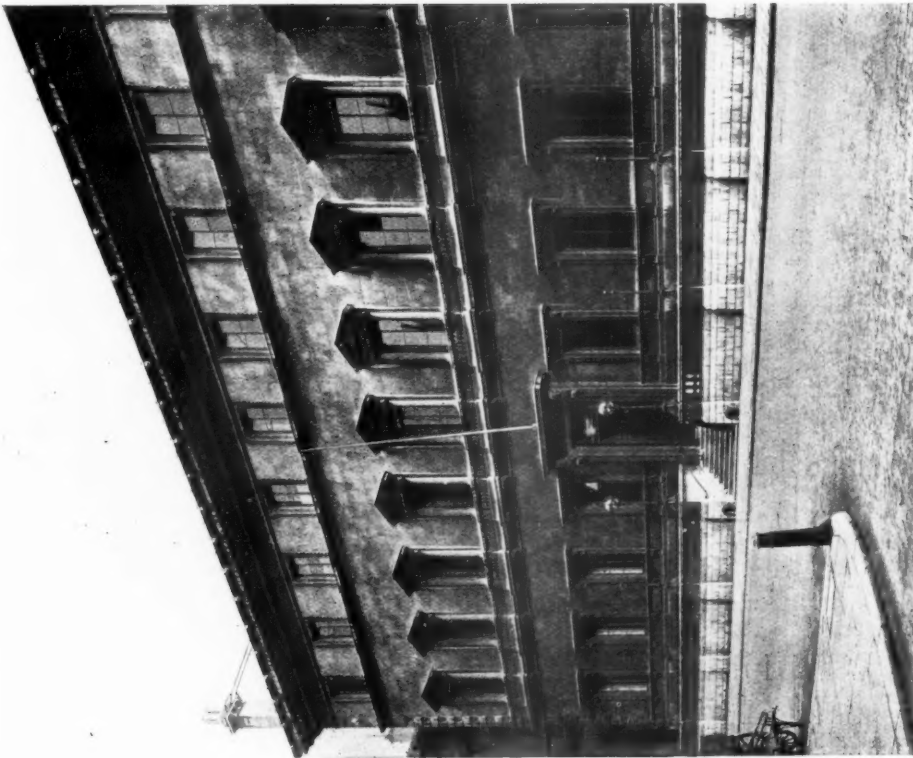


FIG. 6.—THE REFORM CLUB, PALL MALL

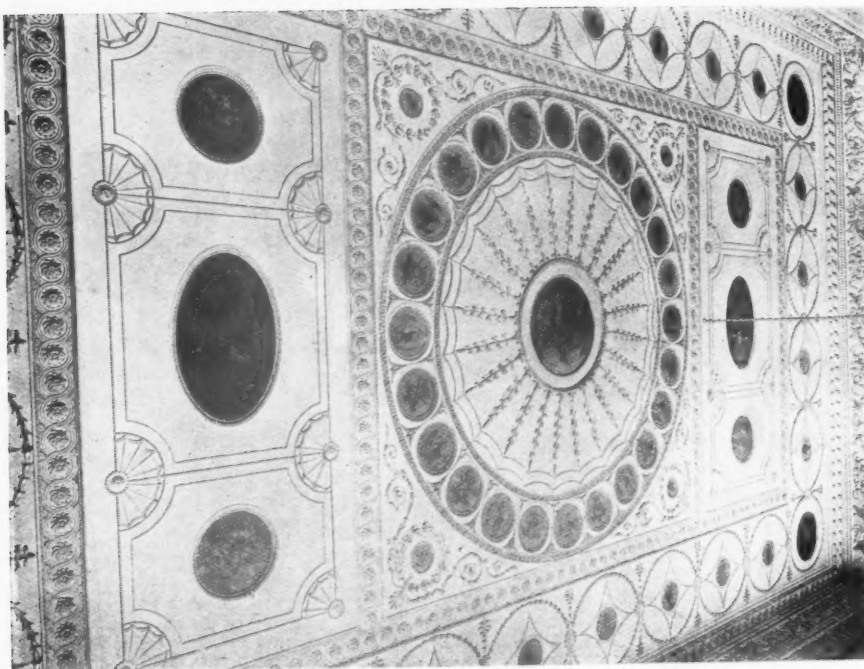


FIG. 4.—THE ST. JAMES'S CLUB
Coffee Room Ceiling

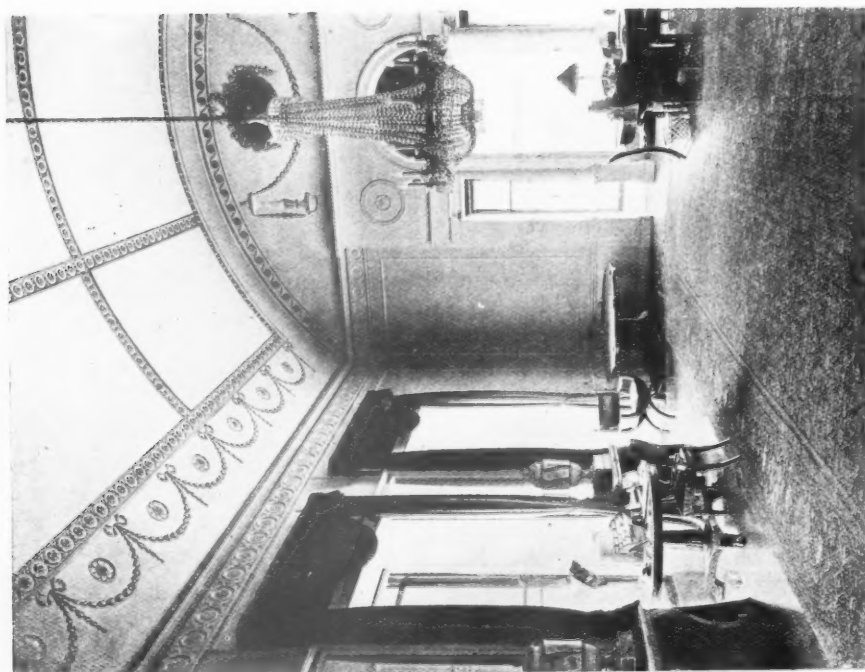


FIG. 3.—BROOKS'S CLUB
Large Smoking Room

first comes on the scene early in 1765, as dated drawings at the Soane Museum testify. The ceiling of the front room on the first floor (originally the dining-room, now the coffee-room of the club) (Fig. 4) is an interesting example of Adam's earlier manner, which differed considerably from the more pronounced style of his later years. In the original drawing, which may be seen at the Soane, the colouring is quite different from that which is usually associated with the name of its talented originator; it more closely resembles its Roman prototypes, on which Adam worked. The drawing is inscribed as a "Design of a Ceiling for the Dining Room at the Rt. Honble. The Earl of Coventry's House in Piccadilly. In the style of the painted ornaments of the Ancients." The room immediately at the rear of the coffee-room, formerly Lady Coventry's bedroom, and now used as a members' private dining-room, contains another beautiful Adam ceiling. Adjacent is a small octagonal room which was originally Lady Coventry's boudoir. Adam was particularly fond of these small octagonal rooms, and the work here is equal to anything he ever did.

Though built originally as a private house, the building is singularly well adapted for the purpose of a social club such as the St. James's, and it is happy in having escaped spoliation at the hands of the modern decorator, whose misdirected efforts have resulted in the partial or complete ruin of many similar buildings.

No. 105 Piccadilly was built in 1780 for Lord Barrymore, a wild young rake of the late eighteenth century. After many vicissitudes the building became the home of the Isthmian Club. There is practically nothing of the original interior left.

No. 81 Piccadilly was, for a short time, the home of Watier's, a famous club started by George IV when he was Prince Regent, and managed by his chef.

Another of the famous houses in Piccadilly used for a club is the home of the Naval and Military. Built in 1760 for Lord Egremont, it was for a long time the residence of Lord and Lady Palmerston. The interior of the building has suffered terribly. There is practically nothing of any interest left beyond the small octagon room, which was once Lady Palmerston's boudoir and has a very beautiful ceiling.

THE UNION CLUB.

I am now going to take you to another part of London to visit the Union Club—a link between the clubs of St. James's Street and those of Pall Mall.

The present home of the club, forming, with the College of Physicians, a complete block of buildings on the west side of Trafalgar Square, was built from designs by Sir Robert Smirke, R.A., in 1822. The design is in the manner of the so-called Greek Revival, though why it should be called "revival" any more than the work of the Renaissance in Italy should be called Roman Revival, it is difficult to say. But whatever criticism may be made of the term, it will be generally agreed that the leading men of the Greek Revival, to use the accepted phrase, made a considerable contribution to London—so considerable, indeed, that it is impossible to realise what the architectural aspect of the city would have been without them. Pre-eminent among them was the architect of the Union Club, and though individual works of his contemporaries may be finer in certain respects, his work, taken as a whole, is by far the most important that was carried out in London during the early part of the nineteenth century.

Smirke's buildings are remarkable for the simplicity of theme, the skilful disposition of his masses in elevation, and the subordination and scholarly treatment of his detail. His chief weakness was his inability to grasp the broader significance of his plan. An instance of this is found in his design for the British Museum, in which the central pavilion, forming the most important feature in the main front, is merely the approach to a rather narrow entrance hall, which, in the original plan, gave access on to an open courtyard; the subsequent filling in of this courtyard or quadrangle with the reading room provided more reason for the emphasis of the entrance, but this was more in the nature of a happy accident than anything else. A somewhat similar error in first principles is evidenced in the block of buildings of which the Union Club forms part. The block, forming, as it does, the side of a square open on three sides, should have been considered in relation to the design of the whole area, and the placing of the hexastyle portico which forms the entrance to the College of Physicians facing towards, instead of away from, the National Gallery was, I think, a mistake. The elevation of the Union Club towards Trafalgar

Square is, considered by itself, a well-balanced and appropriate façade for its position. It is when we come to consider the direction which is given to it by ending the plan on the north side by the portico already referred to, and treating the foot of the plan in Cockspur Street with the bow-window to the morning room of the club—a charming feature in itself—that we realise this error in principle.

The design of the interior of the building is in some respects not equal to that of the exterior, particularly in the treatment of some of the detail. The entrance hall is quite plain, and has very little architectural interest. Beyond, and opening out of it, is the main staircase, with a simple balustrade of cast iron crowned with a mahogany handrail, the sweeping lines of which are extremely graceful. The architects of this period have taught us, beyond all others, the correct use of cast iron, and as an example of what can be done in this material one has only to instance the fine lamp standards on this staircase. The coffee-room occupies the central position on the ground floor facing towards Trafalgar Square, which affords a pleasant outlook for the four windows of this apartment. It has a well-detailed ceiling, with enrichments of delicate mouldings, and slightly raised Greek frets. Most attractive features of the room are the four cut-glass chandeliers, now adapted for the purposes of electric light, which beautiful fittings in themselves give altogether a wonderful appearance of gaiety and glitter to the apartment. The morning room, with its spacious bow-window overlooking Cockspur Street, is the glory of the club. It has probably the brightest and gayest outlook of any club window in London: from it one seems to be looking at the very heart of the metropolis where east meets west. The room is divided into three bays with scagliola columns, based on the order from the Tower of the Winds at Athens, though not nearly so well executed as the similar columns in the hall of the Athenæum Club. There are two chimney-pieces, one in each of the end bays. The design of these, however, is not very good; it would seem that Smirke had intended to be a little playful in their design, but the result is not far removed from the grotesque.

Sir Robert Smirke and his brother Sydney were also responsible for the Oxford and Cambridge Club in Pall Mall, which was built in 1836-37. It is interesting to note how many of these Pall Mall clubs were built within a few years of one another.

Nash seems to have started with the United Service Club in 1828; the Athenæum, by Decimus Burton, followed in 1830; then the Travellers', by Barry, in 1832; the Reform in 1837-38; and the Carlton in 1854. Comparing these Pall Mall Clubs with the clubs of St. James's Street, we are at once struck with the more serious aspect of these later buildings. The Georgian tradition was dead, and the nineteenth century was in full swing.

The Oxford and Cambridge Club has an imposing front towards Pall Mall, but the architecture lacks the purity of the earlier Union Club—architecturally it stands midway between this building and the Conservative Club, which was built by Sydney Smirke and Basevi in 1845. One of the most interesting features in the façade are the seven bas-reliefs executed by Nicholl, who was also employed on similar work at the Fitzwilliam Museum at Cambridge. Internally the club is chiefly remarkable for its library.

THE UNITED SERVICE CLUB.

It would materially add to the already heavy burden of the average architect could he foresee the changes that would be effected in his buildings at the hands of others in future years. Sometimes the building is fortunate in being dealt with by a considerate and sympathetic designer, but in other cases the design only too surely suffers by later additions and alterations.

This, to a certain extent, is the case with the United Service Club. Built by Nash in 1828, it remained to be altered and embellished by Decimus Burton in 1858, a proceeding which, judging from drawings that exist of the original fabric, must have robbed it of much of its essential charm. The members of that year, discontented with the somewhat severe and chaste lines of the exterior, called in Burton "to ornament and improve it," to use a felicitous phrase. Burton consequently proceeded to do so with great gusto, though we cannot feel that his labours were altogether happily directed. Fortunately, Decimus Burton's efforts at the United Service Club were chiefly confined to the exterior; the interior retains more of the true spirit of Nash.

The club was originally housed in a building in Charles Street, off the Haymarket, an interesting example of the Greek manner of the early part of the nineteenth century, now demolished. The present premises in Pall Mall were commenced in 1828 and completed by midsummer 1829.

From a perspective of the original building, this appears to have been a sober and dignified composition. There was originally a portico on the Waterloo Place side, the removal of which was effected by Burton, who apparently placed it in the rear; but, apart from this, Burton concerned himself mainly with the application of somewhat meretricious and unnecessary ornament.

A careful comparison of the two designs, as it was and as it is, indicates that Burton's work chiefly affected the ground-floor windows, which, in place of the severely rectangular forms of Nash, now have elliptical heads, with architraves, swags, and key-stones none too fortunate in their effect or detail. The first-floor windows appear to have escaped much alteration, and we may take it that they are practically the same as Nash built them. For the rest, we owe to Decimus Burton the extremely ornate filling to the frieze of the main cornice, the work in the pediment of the double-storeyed portico in Pall Mall, and the balustrade with the lamp standards surrounding the basement area, in place of the light iron railing originally provided by Nash. This balustrade is perhaps the most successful part of Burton's performance.

It is particularly difficult to reconcile the work of Burton on this building with what he did at the Athenæum, on the other side of Waterloo Place, and it can only be explained by the change in public opinion during the intervening years and the resultant effect on the architect.

In the mass the building is still a fine and striking structure, and though there is something to regret, there is still much to admire. Internally the most impressive feature is the grand staircase, which must rank amongst the great examples of London.

The plan is interesting and a little unique by reason of the position which the staircase hall occupies in the building. This is approached from the side by the main entrance in Pall Mall, through a small columned outer lobby, and the main staircase centres on the front of the Waterloo Place side, a fact which has led some to believe that the portico which originally occupied this side and was pulled down by Decimus Burton, was used as an entrance from Waterloo Place. There is, however, no evidence of this, either in Nash's perspective or in the records of the club. Probably the chief purpose that Nash intended this portico to serve was to balance the mass of the main portico, and to form a corresponding feature to the Athenæum porch on the other side of Waterloo Place.

The library of the club, on the first floor, facing the gardens of Carlton House Terrace at the rear, and extending the whole length of this front, is a finely proportioned room of generous dimensions. In the disposition of its parts it follows much the same plan as the libraries of the Reform and the Athenæum—that is to say, it is divided into three unequal bays, with columns and entablature. It would seem that Nash was the originator of this type of plan for the larger apartments of a club, though doubtless prototypes of a similar character may be found even earlier than this. Whoever originated it, this type of plan with the three fireplaces, one in each of the end walls, and one in the centre of the long wall opposite the windows, is particularly suitable for any room in which provision is desired to be made for the grouping together of individuals in an easy and comfortable manner.

THE ATHENÆUM CLUB.

On the opposite side of Waterloo Place is the Athenæum. It stands on what was the west end of the courtyard of old Carlton House, and was erected from the designs of Decimus Burton in 1830, at a cost of £35,000. The architect was only twenty-seven years of age when he received his commission for the building, and it is doubtful if he ever built anything in later years of equal importance which so adequately represented his skill.

In his day the productions of Stuart and Revett were the guides of the "orthodox," and Burton accepted them without question; he never displayed that masterly adaptation and distinctive application which mark the works of Elmes and Cockerell, and he never appears to have had the slightest hesitation in using Roman and Greek motifs more or less indiscriminately. His work is chiefly remarkable for its refinement and restraint, for a feeling for fine though not original detail—qualities which are particularly well exemplified in this building. If anything, he would appear to have had a leaning towards Roman rather than Greek prototypes, though he designed many buildings in the fashionable Greek manner of his time. The exterior of the Athenæum is certainly more Roman than Greek, and, with the exception of the Parthenaic frieze (which was modelled by the Scottish sculptor John Henning, at the instance of Croker, a somewhat strong-willed member of the club, who insisted on this feature being introduced), there is nothing on the outside of the building that in any way represents Greek architecture.

A noteworthy feature of the exterior is the balcony dividing the two storeys. The skilful treatment of this is particularly worthy of study. It is no mere affair of a ledge interrupting the vertical rhythm of the building, but has rather the appearance of growing out of the main walling, and the sweeping lines of the simple but strongly-marked brackets carry the eye upwards to the overshadowing cornice which protects the frieze.

A very good example of Burton's indifference to the rigid claims of style is seen in his design for the entrance hall of the club, which has a Roman barrel ceiling, richly coffered, supported by Greek Corinthian columns modelled on the well-known example from the Tower of the Winds at Athens. The effect of this hall, with the grand staircase on the central axis branching into two flights from the first landing—the approach in a subdued light, and the staircase brightly illuminated by a large octagonal skylight placed centrally over it—is extremely impressive. The present colour-scheme, carried out under the direction of the late Sir Lawrence Alma-Tadema, is a most effective one. The columns are a golden-yellow colour, with solid gilt caps. The ceiling is cream, with slight enrichments in colour, and the walls are picked out in various shades of lemon-yellow. The marble dado to the staircase was put up about twenty years ago; it is finished with a Greek fret of a dark bronze colour, picked out with a thin silver line. Alma-Tadema was also responsible for gilding the statue of the Belvedere Apollo (a copy, of course, of the original in the Vatican) that occupies the recess on the landing at the head of the first flight of stairs, and for the design of the surround to the clock, which is a delicate interpretation of Greek ornament executed in bronze. This hall is altogether very harmonious in effect, and the club owes much to Alma-Tadema's wonderful feeling for colour.

The various rooms of the club are grouped symmetrically around the staircase. The coffee-room (Fig. 5), on the ground floor, occupies the whole of the left-hand side and looks out on to the gardens of Carlton House Terrace. The ceiling of this room is divided into three bays, with a large and beautifully enriched Greek circular centre-piece to each, from the middle of which hang the original fittings, designed by Decimus Burton, for oil lamps, now adapted for electric light.

Passing to the first floor, we enter the finest apartment in the building. This is the drawing

room, a chamber of noble proportions occupying the whole front of the club. It is divided into three bays with coupled Corinthian columns, following much the same plan that Barry adopted for his principal rooms in the Travellers' and the Reform, and first employed by Nash in the United Service. The bays at either end are square on plan, and the central part, which is rectangular, has a large elliptical dome in the ceiling over. The chimney-pieces on the long wall and at either end, and the doors, are fine examples of Burton's feeling for crisp and delicate detail. The ornament may be Stuart and Revett's, but it is used imaginatively and to good purpose.

The library is one of the chief glories of the Athenæum, as befits a literary club. The books, which number about 75,000 volumes, are stored chiefly in the room called the South Library, the walls of which are lined with books from floor to ceiling. The North Library is a smaller apartment on the opposite side of the club, while the drawing, smoking, and other rooms are also filled with books.

The club has played an important part in the history of artistic and literary London since the time of its inception; and it is of some interest to architects to know that Sir John Soane, R.A., was one of the original members of 1824.

THE TRAVELLERS' CLUB.

Proceeding along Pall Mall East, the next club to the Athenæum is the Travellers', which was built in 1832 from the designs of Charles Barry, for what would now seem to be the very moderate sum of £23,000. It was one of the architect's first commissions, and his adoption of the astylar treatment in the manner of the earlier Italians, at a time when no building of any pretensions was considered complete without its columnar front, together with the beautiful character of the design, made this building famous. Less impressive in effect than the Reform, with its elevations finished in stucco in place of the more costly stone, it has nevertheless an appearance of elegance and distinction, and more than holds its own when compared with either the Reform on its left or the Athenæum on its right.

Barry may in a sense be said to be the father of our modern cosmopolitan architecture, that eclecticism of taste which, both here and in other countries, finds expression in the direct application to foreign models for the purpose of expressing modern design.



FIG. 7.—THE REFORM CLUB, PALL MALL
Coffee Room

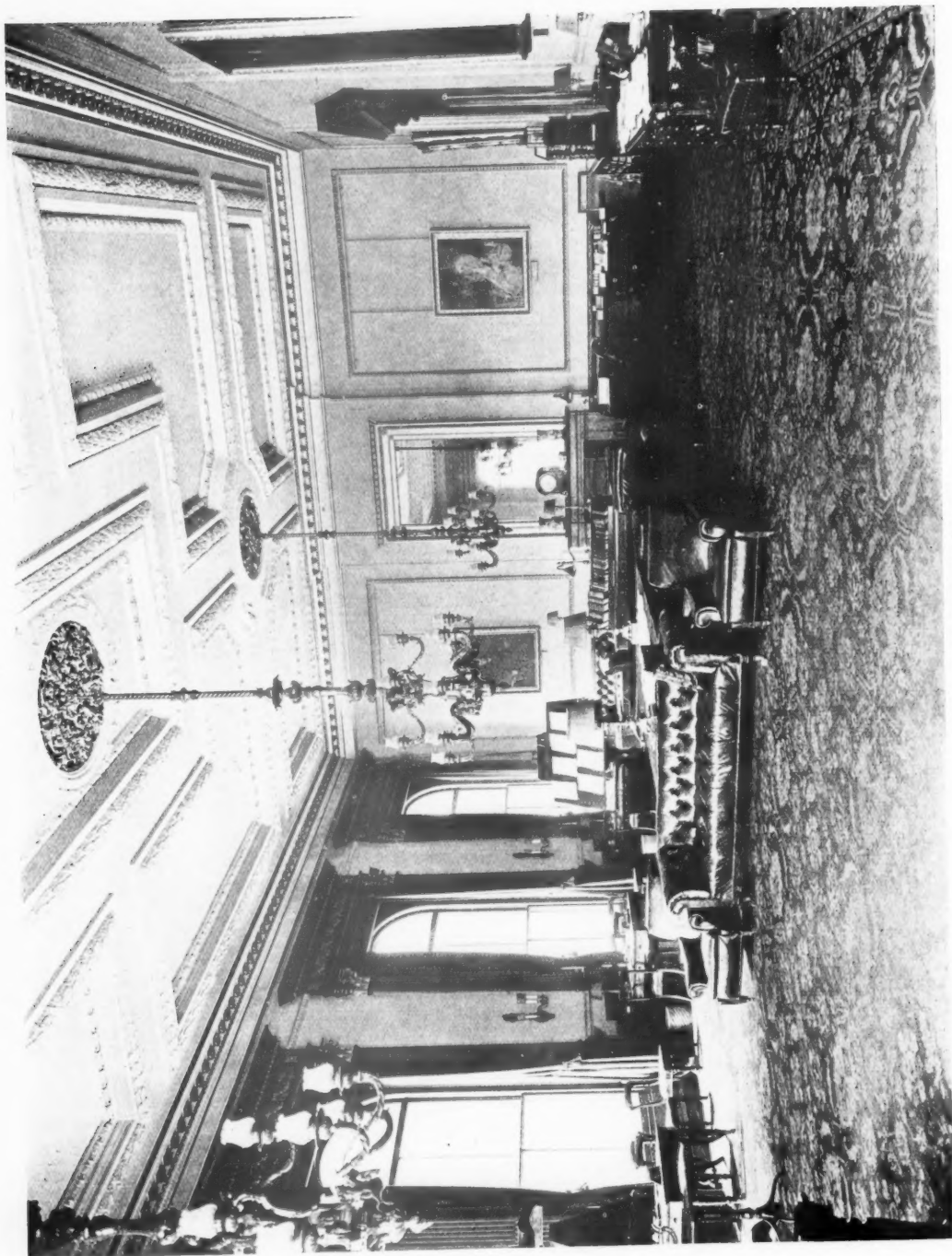


FIG. 8.—THE CARLTON CLUB
Morning Room

Although a comparatively young man when he designed the building, there is no sign of immaturity in the general scheme or the elevations, but the detail of some of the internal work is a little mechanical and lacking in interest, and is at times even slovenly. Barry, like most of his contemporaries, seems to have profited to a much greater extent by the study of Italian exteriors than he does by that of the interiors.

The elevation of the club to Pall Mall is a masterpiece of quiet and forceful composition, the severely rectangular form, with the division of the upper and lower storeys marked by the finely executed string-course, the regular espacement of the windows, the balance between wall surface and openings, the carefully subordinated doorway, the whole crowned by a cornice of well-considered dimensions and parts, makes an irresistible appeal to the lover of the chaste and orderly. The treatment of the first-floor windows is particularly successful; the square pilasters covering the angles of the openings are, for many reasons, to be preferred to the three-quarter columns employed in the first-floor windows of the Reform, which look as if they were partially buried by the main walling of the building.

The rear façade facing Carlton House Terrace is much more original, though not less beautiful.

The plan of the building is quite as interesting and as well deserving of study as the elevations. Since 1839 certain alterations have been made; these, however, have not been destructive, so that the building remains very much as Barry designed it. On the ground-floor front to Pall Mall is the morning room, a pleasant and well-proportioned apartment. The smoking-room, originally the coffee-room, occupies the whole of the ground-floor front to the gardens of Carlton House Terrace.

The first-floor rooms are approached by an impressive looking staircase, which, by the skilful arrangement of the architect, is far more spacious in appearance than in reality. The most striking apartment on this floor is the library, of the same dimensions on plan as the smoking-room beneath. Divided into three bays by delicately detailed Corinthian columns, with the windows looking on to the gardens of Carlton House Terrace, and the pleasant effect of the white tones of the decoration and the shelves of vellum-backed books, this room has a most delightful appearance, reminding one of a secluded college library, far from the noise and roar of London streets.

The Pall Mall front of the club on the first floor is taken up by the coffee-room. This was originally divided into two rooms by a partition and folding doors, which formed the cardroom and drawing room.

One of the rules of the club is to the effect that no person is eligible as a member "who has not travelled out of the British Islands to a distance of at least five hundred miles from London in a direct line," a qualification which in these days of "short distances" has become somewhat humorous. Theodore Hook, from his corner seat in the Athenæum, satirised the Travellers' in the following lines:—

"The travellers are in Pall Mall, and smoke cigars so cosily,
And dream they climb the highest Alps, or rove the plains of Moselai.
The world for them has nothing new, they have explored all parts of it;
And now they are club-footed! and they sit and look at charts of it.

THE REFORM CLUB.

The Reform Club (Fig. 6) owes its name to the famous Bill of 1830-32.

Its first meetings were held in Great George Street and in Gwydyr House, and from the choice of the well-known building in Whitehall the members of the Reform would appear from the very first to have held high ideals as to the fitting architectural character of their home.

An open competition for the design was held in 1837, when Barry—in preference to Blore, Basevi, Decimus Burton, and C. R. Cockerell—was awarded the first place, and received the commission.

The responsible members at that time had generous notions concerning their building, and they set an example which might with advantage be more frequently followed by modern committees. They commissioned their architect to build "a larger and more magnificent house than any other," in face of which incitement to excel Barry displayed a notable restraint in the handling of his design, so that, in a street of modern palaces, the Reform more than holds its own for stateliness of conception and dignity of treatment, and yet is notable above all for its extreme simplicity and repose.

The front to Pall Mall, with its rhythm of plain wall surface and regularly spaced windows, undisturbed by any extraneous additions in the shape of columns or pilasters, with its frowning cornice of majestic dimensions, its outer guard of protecting parapet walls, and the finely detailed lamp standards, has such an appearance of splendid solidity that the doorway, beautiful as it is, is at first sight felt to be almost an intrusion. The treatment of this doorway was one of the greatest difficulties that Barry experienced in the working out of his design. He considered, and rightly, that a porch treatment would be altogether out of place, and though in deference to the suggestions of critics he tried various columnar and pilaster treatments, all of which he felt were too disturbing to the uniformity of his front, he finally abandoned them in favour of the direct simplicity of the executed design.

Barry has been frequently charged with copying the Farnese Palace, and though the great difference between the two buildings has been pointed out, there is a certain truth underlying the contention, which has been badly expressed in a general charge of plagiarism. The real genius of the architect was shown by the selection for his study of that period of the Renaissance which was most expressive of the dignity of the private citizen, as seen in the palaces of Rome and Florence, one of the most easily remembered and impressive of which is the Farnese. Though the memory of the Farnese may perhaps have inspired Barry, a critical observer with a knowledge of both buildings would no more accuse him of plagiarism than he would accuse Inigo Jones of having copied one of Palladio's buildings in his design for the Banqueting Hall in Whitehall. From the study of the palaces of the mid-Renaissance period, Barry, by a wonderful transmutation, achieved a building as distinctive in its individuality and as expressive of its purpose as any of the works of San Gallo, Peruzzi, or Michael Angelo. His example has been widely followed both here and in America, and in a sense he may be said to be the originator of the great modern club. McKim's design for the University Club in New York may be cited as a recent example of a similar treatment.

In the original plan for the Reform Club the central portion of the interior was occupied by an open Italian cortile, but in carrying out the work this was roofed in, and in its place we have the

magnificent central hall, 56 feet long by 50 feet wide, with its two colonnades, the upper Corinthian and the lower Ionic. The roof of this hall is formed of narrow diagonal ribs of iron with glass let in between, giving an ample and well-distributed light, while maintaining the character of the design. This central space was not obtained without some sacrifice. The provision of such an area usually necessitates some curtailment of the grand staircase, and this is true of the Reform, though it is a peculiarity of Barry's plan that he always reduced his staircase to somewhat modest dimensions, as if he feared that the undue importance of this feature might detract from the dignity of the whole.

The Reform Club shows more clearly perhaps than do any of Barry's other buildings that wonderful balance which he maintained between practical requirements and artistic expression. The plan has a directness and simplicity of treatment which it would be difficult to improve upon, particularly with regard to the axiality of the corridors and entrances to the various apartments and the espacement of the windows, which have been as carefully considered in relation to the different rooms they light as in the external elevations.

On the ground floor is the spacious coffee-room (Fig. 7), running the whole length of the south front. The colour scheme is gold and cream, and the detail has a fresh crispness and a Greek delicacy somewhat reminiscent of the work of Peruzzi, though not equal to the latter in surface values or actual knowledge of form. The room over, of corresponding size and proportions, is the club library.

THE CONSERVATIVE CLUB.

The Conservative Club, though geographically situated in St. James's Street, in design and character belongs to the Pall Mall group. Historically, it is the link between the Oxford and Cambridge and the Carlton. It is a typical building of the Early Victorian period, exhibiting, as do most of the works of the architects of this time, a curious fusion of Greek and Italian motifs with a good, strong dash of Roman. The majority of the Early Victorian architects had been educated in the severe school of the Greek Revival, and, as if chilled by the frigidity of this atmosphere, they turned away to warm themselves at the fire of the Italian Renaissance. Occasionally they burnt their fingers.

The design for the Conservative Club was the joint work of George Basevi and Sydney Smirke.

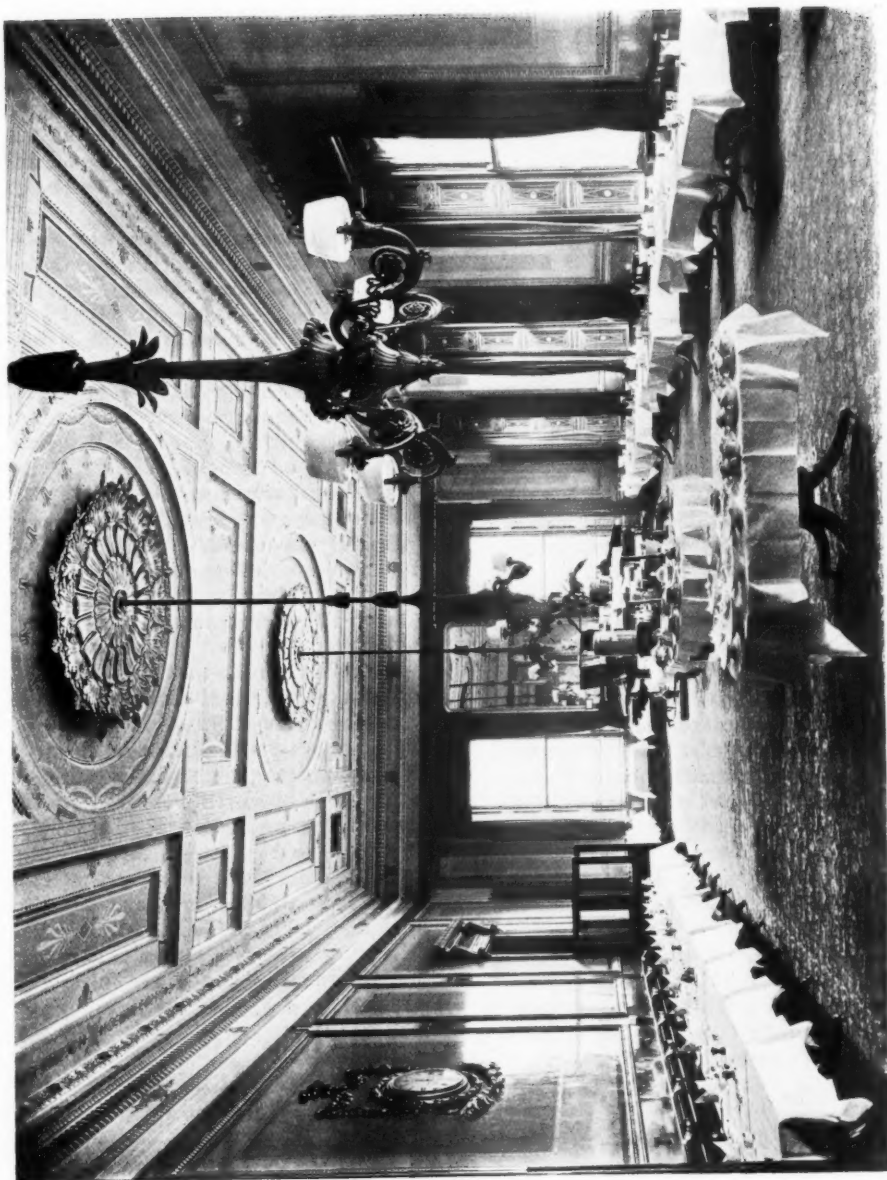


FIG. 5.—THE ATHENÆUM CLUB
Coffee Room

Basevi was probably one of the first English architects to appreciate thoroughly the genius of Peruzzi, as is instanced in a house which he built in Belgrave Square, the entrance door of which is directly inspired by the Italian master's famous door for the Massimi Palace, Rome. During 1836-37 his colleague, Sydney Smirke, in conjunction with his brother Robert, was engaged on the erection of the Oxford and Cambridge clubhouse in Pall Mall, an experience which must have been of great use to the younger brother when he came to build the Conservative and Carlton Clubs. It is recorded of the design for the Conservative Club that the exterior was the joint work of both architects, but that the interior decorations on the ground floor were exclusively finished from Basevi's designs, and the first floor from those of Smirke.

The elevation towards St. James's Street is divided into two storeys, the lower or ground floor being of plain ashlar with rusticated joints and square-headed window openings, and the upper or first floor being divided into bays with three-quarter Corinthian columns attached to the walls, and separated from the ground floor storey by a projecting balcony carried on brackets. The façade is divided into three parts, the two end portions being treated as slightly projecting pylons with flat pilasters engaged to the wall surface by means of quarter pilasters. The central part is divided into five bays at first-floor level, with the Corinthian columns referred to above, each bay being filled with a rectangular window-opening finished with a straight pedimented head. The end or pylon bays are treated with three-light windows, the central part having a corresponding pediment to the windows of the intermediate bays. The treatment of these three-light windows, though a favourite motif of the architects of this time, and one which was used much by Pennethorne and others, cannot be altogether commended. Bridging in as it does the whole of the space between the pilasters, and carrying a great depth of unpierced stonework above, crowned with a rather heavy blocking course and balustrade, it has an appearance of weakness.

On the ground floor of the pylons, at either end of the façade, are two projecting porches of the Doric Order, the one on the right hand serving as the entrance to the building, and that on the left being filled in with a projecting bow-window. The treatment of these two end or pylon bays is the

weakest part of the whole design. The attachment of these porches to the main structure is very unhappy, and the wholly unnecessary effort after symmetry, which has resulted in the filling-in of the one with the bay-window referred to, largely detracts from the good appearance of the front.

Though in no way comparable to the Reform Club, the elevation of the Conservative is a sober and dignified piece of work. We are apt to smile at the crinolined propriety of the Early Victorians, and to be depressed by the evidence of their undoubted seriousness; but, with all their staidness of demeanour, we must admit that they had a certain dignity of bearing.

The plan of the club is in no way a remarkable achievement. There are two halls, an inner and an outer, and beyond the inner hall there is the main staircase. The inner hall proper is a circular apartment, extending up through the two floors of the building and covered over with a glass dome of simple but good design. The lower part of the hall has a series of arches decorated in colour somewhat after the manner of the Raphael arabesques. This work was painted by Mr. Sang, by whom, after long years, it has since been decorated. The design for the lower part of this hall, together with the morning room and the coffee-room, are from the designs of Basevi. The entrance vestibule, opening directly on to the street, is an essay in the use of the Doric Order, and is probably one of the best portions of the interior. The coffee-room is a finely proportioned apartment, the appearance of which is rather spoilt by the filling-in of the windows with obscured glass in the form of lead-glazing. The pendant fittings in this room are particularly good; they are the original oil lamps, adapted for use with the more modern electric light. The morning room has rather an interesting ceiling, in which one may note the effect of the freer influence of the Italian school in the light festoons framed by the severe lines of the Greek fret and the large circular moulding (of rather coarse detail).

THE CARLTON CLUB.

To return to Pall Mall, the next club to engage our attention is the Carlton, which is more than a club—it is an institution. Built in the Italian manner favoured in the 'fifties of last century, at a time not usually considered to be altogether favourable to the finest expression of the Arts, it is never-

theless an exposition of a very complete and definite idea.

In dealing with the Conservative Club I referred at some length to the work of Sydney Smirke, the architect of the Carlton; and though there is little which I wish to add to my former criticism, it may be of interest to make a few comparisons between the Carlton and its immediate neighbour, the Reform. Both are due to direct Italian influence; but whereas Barry sought inspiration from the Farnese Palace at Rome, Smirke took as his model Sansovino's famous Library at Venice, and it is their different choice of motifs that explains much that is of peculiar significance when comparing the two buildings. The work of San Gallo at the Farnese is, together with that of Peruzzi, much more akin to the Greek than that of Sansovino and Palladio, which is essentially Roman in spirit. The transition from the Greek tradition of the elder Smirke and his contemporaries to the Italian of Barry is natural and quite comprehensible; there are many similar qualities which are inherent in both styles of building; there is the same breadth and simplicity of treatment, together with the same careful consideration of detail. The change from the "Italian" of 1836 to that of 1850 is really much greater and more violent, when the spirit rather than the concrete expression of the design is considered. The quality of reticence then gave way to that of display, and it is not surprising to find that the sculptor-architect Sansovino, with his love of magnificence and ornate decoration, was followed in preference to the less showy but more capable men who served as tutors to Barry.

Originally founded by the Duke of Wellington and a few of his most intimate political friends, the club was first established in Charles Street, St. James's, in 1831. In the following year it removed to larger premises at Lord Kensington's house in Carlton Gardens—from which, presumably, it takes its name. In 1835 Sir Robert Smirke, brother of Sydney Smirke, was commissioned to design a new club-house, which was erected in Pall Mall in 1836. The membership increased so rapidly that in 1846 a large addition was made by Sydney Smirke, who, in 1854, rebuilt the whole house as it exists to-day.

The plan of the club is a great advance on the plan adopted by the same architect for the Conservative Club. Entering from the Pall Mall front, one passes through a vestibule, up a short flight of

steps, into a large square hall, which extends through the two storeys and has an octagonal opening with balustrade around at first-floor level. The grand staircase leads up from this inner hall, facing and on the same axis as the entrance door. On the left-hand side of the hall is the morning room (Fig. 8), a spacious and dignified apartment with five windows to the side street leading to Carlton House Terrace, and four overlooking Pall Mall. The writing room, opening off one corner of the inner hall, is a delightful apartment; its cream-coloured plaster-work, oak window surrounds, and red hangings constituting a very mellow combination; it is a room that forms a welcome retreat from the rather too impressive appearance of the rest of the building. On the right-hand side of the entrance hall is the magnificent coffee-room, probably the finest interior that Sydney Smirke ever designed. This is 90 feet in length, with a width of 36 feet, divided into three bays by coupled Corinthian columns and pilasters having shafts of green marble.

THE ARMY AND NAVY.

On the opposite side of Pall Mall to the Carlton is the Army and Navy, at the corner of King's Street leading to St. James's Square. Externally, I consider this is one of the finest club-houses in London. It was built in 1848 from the designs of Messrs. Parnell and Smith, who adopted as their model the Palazzo Rezzonico at Venice. The interior of the club is a little disappointing, the decorations being based on a rather free interpretation of Victorian Baroque.

I have confined myself this evening to certain of the historical clubs, and have not attempted to deal with the modern development and planning of club buildings. Another paper might well be devoted to this subject by someone much more qualified for the task than I am. But in conclusion I should like to mention one modern club in Pall Mall—the Royal Automobile, by Messrs. Mewes and Davis—because this marks a definite break with the old form of club-house and inaugurates a new era in club design. In effect, the Royal Automobile Club is something more than a club, and has some of the characteristics of an hotel—it is the largest of all the London clubs; in fact, I believe it is the largest club building in the world—and I think you will agree with me that architecturally it quite holds its own when compared with any of its distinguished neighbours. When it was first erected the French

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character of its design was somewhat severely criticised as being out of place in a street of Italian palaces. But if we accept the fact, which I think can scarcely be denied, that it is French architecture that has been the dominating influence in the design of the public buildings erected in this country during the first quarter of the present century, then the Royal Automobile Club is as true an expression of our age as were the Anglo-Italian buildings of the Early Victorian.

There are several other clubs, both new and old, which I should have liked to have dealt with had time allowed. Many of those I have omitted are as important socially as their architecture is interesting. The chief object I had in view in making my selection was to give as far as possible some connected history of club building from about 1760 to 1860, the great period of club design, and as a contrast and a climax a few notes on the Royal Automobile.

Discussion

The PRESIDENT (MR. PAUL WATERHOUSE, M.A.) IN THE CHAIR

The PRESIDENT: I have the pleasure to call upon Lord Justice Warrington to propose a vote of thanks. Lord Justice Warrington, among other distinctions, is Chairman of the Committee of the Athenæum, which is the club I have reason to think is the best of all clubs. I am sure you will be pleased to hear him on the subject.

The Right Hon. LORD JUSTICE WARRINGTON: Mr. President, ladies and gentlemen,—As you have just heard, it has fallen to me to move what I am sure will be heartily responded to, a vote of thanks to the lecturer for the extremely interesting and instructive paper which we have just heard. As a layman, I do not feel myself competent, in a company of architects, to express any views on the relative architectural merits of the buildings which your lecturer has described, and which have been exhibited on the screen; but I may perhaps be at liberty to express what occurs to me as a matter of taste in reference to several of the buildings of which pictures have been exhibited to us.

To myself, the buildings of the eighteenth century are far the most attractive, and if I may say which of those buildings attracts me most, it is, I think, St. James's Club, in Piccadilly. The design of the building, and more especially perhaps its façade, seem to me to be an example of the simplicity and the dignity which characterised much of the eighteenth century, not only in architecture but in the other arts as well. It carries a feeling of peace with it, just as does much of the literature of the same period. When we come to the building of a rather later period, the most attractive, to my mind, is the Travellers' Club. The simplicity of its façade and the beauty especially of the rear front, distinguish it from all the other buildings which have been exhibited to us to-night. With regard to the United Services Club—and now perhaps I am venturing on what I said I would not touch—architectural criticism—one thing which struck me as an architectural defect in the original design was the portico on, I think, its western side, which seems to have no meaning. Is it not really a mistake to put upon the face of a building something which ought to be the entrance to it? As it is, it seems to be

merely an excrescence. Compare it with what it was said to balance on the other side of Waterloo Place, the portico of the Athenæum, and you see the contrast at once. The portico of the Athenæum is a dignified entrance to a dignified building; but the portico opposite of the United Services Club, seems to be meaningless, undignified, and not beautiful.

As we come down to later times we see, I think, in taste at all events, a deterioration. I think the only building of the mid-Victorian age is the Carlton; and here one distinctly indicates that taste is on the down grade. I was especially struck—I had not noticed it before—with the heavy cornice, which seemed to me unfitted to a building in other respects so dignified. The Automobile Club goes back to the simplicity and plainness of the buildings of the earlier period, which is perhaps a good augury for the buildings of the future. I think anyone who walks about London cannot help being struck with the greater beauty of the buildings which have been erected, say, within the last thirty years compared with those which were erected before that time.

I am afraid I have gone beyond my brief, which was to move a vote of thanks to the lecturer. If so, I hope you will forgive it, and respond heartily to the motion which I have to propose, namely, that a hearty vote of thanks be accorded to Mr. Ramsey for his most interesting address.

General SIR HENRY MACKINNON (Chairman of the Traveller's Club) seconded the vote of thanks.

Mr. A. J. DAVIS [F.]: I have listened with the greatest of interest to this instructive paper; I have only one fault to find with it—it was too short. There are so many interesting buildings which are the homes of clubs in London that one would have liked to hear discussed, and see illustrated, but one realised in the time at the lecturer's disposal that it would be impossible to deal with all of them. Another thing I would mention is, that of late years there has been a great transformation in the clubs; the plans of modern clubs are far more complicated and have to

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deal with many more requirements than were necessary in the old days. In the eighteenth century, and even in the early part of the nineteenth century, a club contained very few rooms, and most of them were large public rooms, and the services and the requirements generally were much simpler than at the present day. Various modern clubs have to deal with all sorts of new developments, and their members require all kinds of facilities which necessarily make the plans more difficult and complicated. The display of taste was far greater in the eighteenth century than in the nineteenth, and it is to be hoped that in the future a greater simplicity will be shown than in the nineteenth and early twentieth century clubs. I do not think many new clubs will be erected in London, as funds are difficult to obtain for this purpose, but old buildings may be converted to club purposes, and very satisfactorily too.

Mr. F. R. HIORNS [F.] : I hardly feel competent to discuss this subject, but I have been very keenly interested in the paper. It has always seemed to me that a very interesting feature of what the lecturer called the Pall Mall group of clubs is, that they really constitute an architectural "Latin Quarter" of London; we have there a group of buildings which are very distinctly representative of Italian architecture. When we go through that part of London we are reminded very vividly of Venice and of Rome; we can see, as the lecturer pointed out, the qualities of Palladio and Buonarroti.

A club offers, I think, a very great opportunity for an architect, because, certainly, as far as the early eighteenth century clubs were concerned, the conditions of the planning were relatively simple, and the nature of a club requires that it should be treated in a very refined way, and with great dignity. We find that unquestionably in the very wonderful Italian buildings of Sir Charles Barry. There are very few finer buildings in London than the splendid group which includes the Athenæum, the 'Travellers' and the Reform Clubs. I think the general aspect of Pall Mall from that end, and particularly the view that one gets from near the Duke of York's column is more suggestive of Imperial Rome than anything I know of in London. It is a source of great delight to an architect to view these very stately and dignified buildings. If it is true, as Emerson said, that conversation is the laboratory and workshop of the student, then, I think, we shall always require clubs that will offer an opportunity for people to sharpen their wits upon one another; and if it is true also that architecture forms a very important part of our environment—as I think it undoubtedly does—it is only right and fitting that the use of a club should be associated with the very finest and noblest aspect of architecture. I am sure those architects who produced the very fine series of buildings in the first half of the nineteenth century felt that that was so; they are a series of buildings of which we have every reason to feel proud.

I have very great pleasure in supporting the vote of thanks to the lecturer.

The PRESIDENT : In the absence of further comment, it falls to me to put to you the vote of thanks. And I should not like to do it without saying a few words on my own part.

I think the lecturer has handled the subject, which might have been found a difficult one, in an able way. It is not easy, as those of you who have tried this kind of lecturing know, to string together an account of a number of buildings in such a way as to make a connected and interesting whole; it is, on the other hand, easy to fall into the habit of producing a mere catalogue accompanied by slides, rather than an essay illustrated by slides. To-night we have had such an essay, and I am sure we feel very grateful to Mr. Ramsey for the pleasant form in which he has put these facts before us. Especially are we grateful to him for having shown us, by his illustrations, a number of buildings which, to most people, are more or less inaccessible. Even assuming that everybody in this room is a member of one of the clubs which have been shown to-night, it is impossible that many can have seen all the others, and it was to me of great interest to have a comparative view of the clubs of London.

One must remember, as one looks down Pall Mall and criticises, as some have done, that the Carlton suffers very much from the skin disease which has been upon it for so many years. The unfortunate selection of Caen stone for that building has been a standing warning to architects not to use it. It is a great misfortune to the building itself, as it will inevitably have to be restored, at some time or other. It has a very depressing effect on what, to my mind, is a very fine design.

Mr. Davis made a remark which struck me as being very interesting; it chimed in with something which occurred to me during the evening. When I saw the plan he and his partner made for that wonderful Automobile Club I realised, as they did, that their problem was a different affair from the problem which confronted the older men; the older men had mere child's play to perform in comparison with what Mr. Davis and his partner carried out. That is a remarkable fact in its way, but we cannot argue from it that the old-fashioned plan is done with. After all, the old-fashioned clubs and old-fashioned plans are not neglected as out of date; they are very popular clubs, and some are the hardest to get into. The fact about the Automobile is that it is a club of a different character. It is, of course, of enormous size, and has a very large membership in comparison with other clubs. I can only say further in regard to it that I heartily congratulate the authors of that marvellous plan. When one saw it on the slide this evening and compared it with the simpler problem of the older architects, one could only feel that the modern generation is capable of grasping problems which

might have puzzled some of the older architects. I should like, now, to add my personal thanks to the lecturer for the most interesting discourse he has given to us.

Mr. S. C. RAMSEY: I have to thank you very heartily for the kind way in which you have received my paper this evening. I felt that I had a splendid subject, but I also felt a little nervous as to whether I should treat it properly. At the beginning I realised what our President pointed out, the danger of stringing together a series of comments on slides, which I particularly wished to avoid.

I should like to thank Lord Justice Warrington and Sir Henry MacKinnon for the kind things they said. I was particularly struck with Lord Justice Warrington's criticism of the United Services Club. When I saw the original perspective showing the portico I came to the same conclusion, that this must be the entrance to the Club. The drawing showed no door on the portico; and I think it is a very genuine and real criticism to object to a feature which appears to serve as an entrance, but does not.

[The author desires to express his indebtedness to the proprietors and editor of *The Architectural Review* for permission to reproduce the illustrations in his Paper.]

MR. G. GILBERT SCOTT, R.A.

Mr. Gilbert Scott has replied to the Resolution passed at a recent meeting of the Institute congratulating him on his election as Royal Academician. In his letter Mr. Scott writes:—

"I am exceedingly obliged for your letter of the 4th inst., congratulating me on behalf of the R.I.B.A. on my election as a Royal Academician.

"The pleasure that I naturally feel at the honour that has been done me has been very greatly enhanced by the numerous kind letters on the subject that have reached me, both from personal friends, and from various architectural societies.

"I feel very sensible of the difficulties of keeping one's work up to the standard that the distinction implies, but I shall always try to do the best I am capable of in the interests of architecture, and any failure on my part will not be for lack of endeavour.

"I shall be very much obliged if you will kindly convey to my fellow Members of the R.I.B.A. my very sincere thanks for their kind congratulations."

Mr. Gilbert Scott [F.], who is the son of the late George Gilbert Scott and the grandson of Sir Gilbert Scott, was born in 1880. His principal works are:—Liverpool Cathedral; Church of the Annunciation, Bournemouth; Chapel of the Visitation Convent, Harrow; St. Maughold's Church and Presbytery, Ramsey, Isle of Man; St. Joseph's Church and Presbytery, Sheringham, Norfolk; Restoration works, Chester Cathedral; St. Paul's Church, Derby Lane, Liverpool; new Catholic Church, Northfleet.

Exhibition of Seventeenth Century Architectural Drawings

A special meeting was held in the great gallery of the Institute on 11th May, when Mr. J. Alfred Gotch [F.], F.S.A., delivered an address on the exhibition of the Smithson and Webb drawings, which had been lent to the Institute by Mrs. Coke and Sir Vere Isham, Bart., their respective owners.

The chair was taken at 5 p.m. by the President, Mr. Paul Waterhouse, who introduced the lecturer to the audience.

Mr. J. A. GOTCH: I ought to say that the few words I am going to address to you this afternoon are hardly worthy of the name of lecture. They are just put together in order to point out the principal features in connection with the Smithson drawings. Those done by John Webb, which are also exhibited here to-day, were fully described, together with the most interesting letters which accompanied them, in the JOURNAL of a month or two ago; the major part of the drawings which are now exhibited are from the Smithson collection.

There are several collections of architectural drawings preserved from the past which are of great interest from various points of view. They illustrate not only the draughtsmanship of their period, but also the methods of design then prevalent; they sometimes enable us to assign buildings to their real designers, and they have frequently a singular personal interest. Beyond this, they are of great value in studying the evolution of house-design in particular, for they show at first-hand the ideas of the designers, and are therefore in this respect even more useful than the houses themselves, since the latter have nearly always undergone alterations from time to time, whereby their history has been unavoidably obscured. The chief of these collections which have come down to us from the past are those of John Thorpe, Smithson, Inigo Jones and Webb, Sir Christopher Wren and James Gibbs, a series which covers almost completely the start and full development of the classic manner in the architectural treatment of English buildings.

The Smithson collection is connected with the first third of the seventeenth century, and it overlaps in an interesting way those of John Thorpe and Inigo Jones and Webb. Thorpe covers the period from 1570 to 1621, which is the latest date recorded on his drawings. The Smithson collection has 1599 as its earliest date, 1632 as its latest, but most of its dates range round 1620. All the drawings are not dated, but those that are range chiefly round that period. The Jones and Webb

drawings begin in point of date with the Banqueting House at Whitehall of 1619, and they end in the sixteen-sixties.

The questions which present themselves at the outset are: Who was Smithson? What are his drawings? The answers are not quite as categorical as could be desired. The first mention of Smithson drawings is in a record of their purchase at Lord Byron's sale by the Rev. D'Ewes Coke in 1778 or 1789, and they have been preserved in the Coke family ever since. They are now kindly lent to us by the present representative of that family. Walpole says they came into Lord Byron's hands by purchase from the Smithson family, and there is this to be said: that the Byron seat at Newstead Abbey is not far from Nottingham, and that the Smithson drawings are largely concerned with houses in that district. The Smithsons appear to have lived at Bolsover, which is not very far away, and one of them, Huntingdon Smithson, is handsomely buried in Bolsover Church. They were a family of architects. The decidedly local flavour of a large part of this collection is all the more interesting when we remember that John Thorpe, Inigo Jones and John Webb all practised in London, and it furnishes another proof, if such were wanted, that architectural talent is not confined to the Metropolis.

Huntingdon Smithson is perhaps the best known of his family, partly by reason of his handsome memorial, and partly by reason of his name being recorded by Walpole—not altogether rightly—as the designer of Bolsover Castle. Doubtless, we owe some of the drawings to Huntingdon, but probably more to his father, John, who died in 1634, because the only Christian name of a draughtsman to be found on the drawings is John, appended as "Jo. S." to a drawing of some panelling at Theobalds given on No. 66. There was also a Robert Smithson who died in 1614, and who lies buried in Wollaton Church, near Nottingham, for whom his epitaph claims that he was "architector and surveyor unto the most worthy house of Wollaton." There is no direct evidence that Robert was connected with John and Huntingdon; all that can be said is that he lived, or at any rate died and was buried, in their district and that his date would render it possible for him to have been the father of John. It is also worthy of note that Wollaton Hall is a connecting link between John Thorpe and a Smithson. There is no doubt that the Smithsons of the drawings were employed at Wollaton, for there are several relating to that house; but I am satisfied that it was Thorpe who originally designed it. There is a charming drawing in this collection of one of the corner pavilions (No. 72), and there are others of the lay-out and orchard (Nos. 26 and 48) as well as of the stone screen in the great hall and its panels (No. 66) where the name "Jo. S." appears.

Another great house in the same part of the country

which the Smithsons must have designed is Bolsover Castle; and I am inclined to believe that John is responsible for the square block which occupies the site of the ancient keep, and of which a plan is given on No. 2, and for the simpler part of the great gallery on the terrace; while Huntingdon may be responsible for the heavier and more ornate part of the same building. There are several other drawings relating to Bolsover, including one of the kitchen fireplace. Other drawings connected with great houses in this district are those of the Riding House at Welbeck, the stable there and a porch; a survey of Worksop Manor and a screen; several relating to Clifton, close to Nottingham, including the stable, date 1632, and a lodge. Then there is a plan for enlarging Houghton, the seat of Lord Houghton; a survey of Wyverton for Sir George Chaworth; a plan of Mr. Neville's house at Grove, near Retford; a house at "Blackwell in the Peak"; and a fine set of plans for "My Lord Sheffield" of Butterwicke, Co. Lincoln. In addition to these, there is a valuable survey of Nottingham Castle—the ancient building—made in 1617. Other castles of which there are surveys are Shrewsbury, made in 1629, and Warwick.

The activities of the Smithsons were by no means restricted to their own neighbourhood, for there are many drawings relating to Arundel House in London; surveys of Somerset House, my Lord Northampton's house; Lord Bedford's house at Twickenham; Sir Thomas Vavasour's house at Petersham; Nonesuch in Surrey, and, in particular, one of Wimbledon House, now entirely gone, which was built by one of the Cecils in 1588. This is especially interesting, for it relieves the austerity of a mechanical survey by such touches as limes "set both for shade and sweetness," and an "orchard with fruit trees and roses set among them." There are also drawings of the new building at St. James's, 1619; and my Lady Cooke's house in Holborn, 1619; Sir Fulke Greville's in Holborn, 1619; a pergola at Col. Cecil's in the Strand, and a summer-house at Chelsea. In addition to these there are two drawings made in London, relating to the Banqueting House, which are of prime importance from the historical or archaeological point of view. It is, of course, common knowledge that Inigo Jones designed the Banqueting House, and we were taught in our youth that it was the only portion ever built of a vast palace designed by him for James I. I have shown elsewhere—and need not now go into the proofs—that this idea is erroneous, and that in fact the palace was designed by Webb, Inigo Jones's pupil and a connection by marriage, for Charles I, and it incorporated Inigo Jones's Banqueting House, which was already built. These two drawings of Smithson shown on No. 14 have an interesting bearing on the Banqueting House itself, and their connection with it can be made clear in a few words. There was a Banqueting House at Whitehall, in con-

nection with the Palace, of course, in Elizabeth's time, which had been rebuilt by James I in 1607. This building was burnt down in January, 1619, and within three months Jones had designed the present building to replace it on the same site, the work being commenced in the summer. The two Smithson drawings are (1) a plan of the old destroyed building, which can be identified through a casual, contemporary description; and (2) an elevation of the ground storey of the new building.

Smithson, in common with all designers of the time, was very keen on the fashionable Italian manner, and no doubt he was struck with the very Italian character of the new Banqueting Hall, and took the opportunity, when he was in London, of making a drawing of as much of it as was then built.

Smithson's interest in the Italian manner is shown by the titles of some of the things he designed for Arundel House, which he designates "an Italian window," "the Italian grate"—that is a balcony—"the new Italian gate, 1618," and so on. You will have noticed that the dates which I have mentioned for the buildings in Holborn were 1619; here is one of Arundel House in 1618, and the new Banqueting House had begun in 1619. It is also displayed in his designs for gateways, of which he has a number, inspired apparently by books of designs published by heavy-handed Dutchmen; and also designs for tombs, of which the most interesting is that for the celebrated Bess of Hardwick in All Hallows Church, Derby, identified since the Catalogue was printed. Cecil houses have already been mentioned, and that Smithson was employed by that family is further proved by a good design for a façade, which is unidentified, but displays the Cecil crest and supporters—the shield being blank—on one of its gables.

Smithson did not confine himself to making plans and surveys in the way of business. He studied old buildings to a certain extent, for he has a small plan of King's College Chapel at Cambridge, a survey of the great quad at Trinity, a plan of Henry VII's Chapel at Westminster, and a sketch-plan of some vaulting and a sketch-elevation of a Gothic window. There is also a very careful working drawing for a wheel window of stone, which bears the earliest date of all, namely, 1599. It is rather interesting to find that Thorpe also has a plan of Henry VII's Chapel in his collection.

Most of the drawings mentioned so far are either actually named or can be identified, but there are nearly twice as many which are not named and consist largely of house plans. But, taken as a whole, the collection is fully diversified. It comprises designs for houses or for alterations; surveys of houses; lay-outs and castles; designs of gateways, fountains, bridges, windows, chimneypieces, screens and tombs. The plans are numerous, the elevations are few. But, in addition to those which are germane to the calling of an architect and surveyor, there are other designs of a different

character—a kitchen fireplace, the fittings of a brew-house, some saws, a ladder, a sieve, a pruning-knife, and an apparatus for breaking-in young horses. Neither Thorpe, Jones nor Webb has any such extraneous matter. There are a few drawings, those carrying the highest numbers, which are obviously not by Smithson; some of them are earlier in date and some later. There are also certain gaps in the numbering, which may be accounted for by the fact that a few of the drawings were once lent to Mrs. Chaworth Musters, of Colwick, near Nottingham, and, unluckily, were burnt along with the house. Many have been mounted, not always with a due regard to suitable group, and they have all been numbered, but not entirely in a reasonable sequence.

On the whole the draughtsmanship is not of high merit, although many of the plans are very neatly drawn, but the drawings serve to explain the intentions of the designer, which, after all, is the chief point. The plans are not so ingenious as Thorpe's, but they carry on the old tradition of house-planning much more completely than do Webb's. A study of them shows the trend of the time towards an altered disposition of the rooms of a house, more particularly in regard to the position and function of the great hall, which was gradually changing from a habitable room to a large vestibule. The designs are distinctly later in feeling than Thorpe's, but they are far removed both in elegance and in knowledge of Italian detail from those of Jones and Webb. The whole collection is of first-rate importance, forming, as it does, one link in that chain of evidence which brings vividly to our minds the actual methods of architectural design which prevailed during the century-and-a-half extending from Elizabeth to George II.

SIR BANISTER FLETCHER[F.] (rising, at the invitation of the President): I thank you for giving me this opportunity of moving a vote of thanks to my old friend Mr. Gotch. I have been exceedingly interested in the delightful way in which he has presented this subject to us. I may say that I have studied his books from the very first, and I believe he has done more than any man to make the architecture of the Renaissance, both late and early, comprehensible to the man in the street. I think we owe Mr. Gotch a debt of gratitude for taking up this subject, for acting, if I might say so, as an excavator into the past with regard to these little known architects. In making his researches he has been very fortunate in obtaining the consent of Mrs. Coke and her family to investigate the Smithson drawings. I have only been able to glance cursorily at them, but, of course, they are all of the very greatest interest to us as practical architects. I have often wondered—as I dare say many of you have—how the architects of the Elizabethan period set about designing their buildings. We know John Thorpe's book which is in the Soane Museum, and which gives us an insight into one man's

method. The drawings by Smithson and Webb are exceedingly valuable as showing how a seventeenth-century architect set about his work. The Smithson family—because there were three of them—seem to have been great students. They not only made designs, but, like all architects, they studied the work of the past; it is, therefore, of great interest to see that they, or one of them at all events, made a drawing of Nottingham Castle and other buildings which were known to them, and particularly a building which must have created a sensation when it was erected—I mean the Henry VII Chapel at Westminster. The drawings, I think, are of interest to us because they introduce something of the intimate life of the architects. They help us to understand that architects then went about very much as we architects do in these days, and jotted down interesting notes of things in relation to their profession. It is well known that the Italian Renaissance took at its beginning very little hold of the people of this country. It more or less resulted in decorative trappings on buildings which were essentially mediæval in character. In that respect I think the measured drawings of Smithson are exceedingly interesting. They show the different types of buildings that he studied. As Mr. Gotch has said, the drawings also show what a little part draughtsmanship had in the development of the Renaissance architecture of this country. That, to my mind, is rather extraordinary, because, of course, the traditional craftsmen were mediæval; their tradition was mediæval; and one wonders how, with such little detail and so few detailed drawings, such results as, for example, Wollaton Hall, could have been obtained. Recently, owing to Mr. Gotch's researches, I have been correcting a blunder about the Banqueting Hall in Whitehall which I made in a recent book of mine. Mr. Gotch has killed a tradition that the Banqueting House was part of a great scheme by Inigo Jones for rebuilding a palace for James I. His researches, which have, to his satisfaction—and, I think, to the satisfaction of most of us—drawn attention to the fallacy of that belief, are of great interest. He has shown that Webb, Jones's pupil, was the author of that design. But what I should like to know from Mr. Gotch is this: He may have found that Webb was the actual draughtsman of this great palace scheme, but does he think that Webb could have produced such a magnificent design without the training, the travel and the experience of Inigo Jones and the study he gave to the works of Palladio? I should like to hear Mr. Gotch answer that question. If Mr. Gotch were to say that while Webb was the draughtsman Jones might have been the man who inspired his design, that would, I think, go a long way towards reconciling many of us in the belief which we have always had that Inigo Jones was the author of the Palace scheme. It gives me the greatest pleasure to propose a vote of thanks to Mr. Gotch for his lecture.

The PRESIDENT: I have pleasure in seconding the vote of thanks. Mr. Gotch has succeeded this afternoon in turning what was already of interest to us into a study, and many of us will feel that we have not only had our curiosity satisfied with regard to the drawings but have acquired some little knowledge to start with on which to base further knowledge. Without the generosity of the lenders of these drawings we could not have had this pleasant afternoon's study of them. I beg you therefore to associate in your applause your thanks to Mrs. Coke and Sir Vere Isham.

Mr. GOTCH said: I am extremely obliged to you for the very kind way in which you have received this vote of thanks and for the apparently close attention which you have given to the paper which I have read. But really, to understand these drawings and to enjoy them—it is an enjoyment which perhaps everyone will not care for—you want to go through them with the Catalogue, because that explains everything as far as I was able to find it out at the time. There are one or two little additions which I have since been able to make in identification—not many. One is Bess of Hardwick's tomb, and another—a very fine drawing of Gothic work—is Bishop Fox's Chantry in Winchester Cathedral.

With regard to the point Sir Banister Fletcher raised—and it is a pertinent one—as to how Webb designed so large a building as the Palace. Of course he was a pupil of Inigo Jones, and Inigo Jones was very well versed in the Italian methods of design. There were in existence a number of books by Italian architects of the time which Jones and Webb evidently studied very carefully, as you can see from their drawings. But the real point is that in regard to identification. There are two lots of drawings: one collection of the finished drawings at Worcester College, Oxford, and another of the preliminary drawings at Chatsworth. Those at Oxford apparently are the only ones that have been generally studied up to the present. Tradition always said Jones was the author of them, but if you go to Chatsworth you find a number of other drawings which are intimately connected with those of Worcester College; some are at one place and some at the other, and it is certain that they were once one collection. You will find among the drawings at Chatsworth that there were not merely the two designs which were published by Kent and by Campbell, but you will find there were at least seven different designs, a fact which you cannot gather from what you see at Worcester College. When you examine the Chatsworth drawings you find, first of all, Inigo Jones's own drawings for the Banqueting House, which was evidently intended to be an isolated structure, and was, in fact, built to replace the old one burnt down. Then you will find, when you are able to distinguish between Jones's draughtsmanship and Webb's—a knowledge easily acquired by look-

ing through the drawings—among these seven sets of designs indications of how Webb started, and how he subsequently altered; you see his little sketches for bits of detail, and you can really trace the whole thing from his original rough sketches up to the time when the final plan was developed and carefully drawn out. You do not find a single suggestion for any of this big Palace in the handwriting or draughtsmanship of Inigo Jones. People will tell you it was not Webb who did the design; it was Jones, and Webb was the draughtsman, yet you cannot find any sketches of Jones which he may have been supposed to hand over to his draughtsman, Webb, to elaborate. You will find whole bits built up by Webb, all just as you would do it if you were doing it yourself. And to clench the whole matter: we find that Webb submitted a petition to Charles II when he applied for the post of Surveyor in which he definitely says that he spent a lot of money for Charles I, and followed him to Hampton Court and the Isle of Wight, where His Majesty instructed him to prepare a design for a great Palace at Whitehall, which he did until the King's "unfortunate calamity" put an end to his labours. I cannot help thinking that if anyone approaches those drawings free from the prejudice of ancient tradition he can but come to one conclusion about them—and it is certainly rather a remarkable conclusion—that Jones had nothing to do with the Palace except in regard to the Banqueting House. I can, in conclusion, only thank you once more for the kind attention which you have given to this Paper.

The Late P. Macgregor Chalmers,

LL.D., F.S.A. (Scot.).

We regret to announce the death of Dr. Peter Macgregor Chalmers, the well-known Glasgow architect and antiquary, which took place suddenly in Edinburgh on the 15th March.

For many years Dr. Macgregor Chalmers has occupied a foremost place among Scottish architects, and was one of the most distinguished Gothic restorers which Scotland has produced.

His apprenticeship was served in the office of the late Dr. John Honeyman of Glasgow, and he started business on his own account in 1887.

An enthusiastic student of mediaeval architecture, he carried out the restoration of a number of ancient ecclesiastical edifices, while he also designed many modern places of worship.

His eminence in his profession was recognised by Glasgow University in 1920 by the bestowal of the honorary degree of Doctor of Laws. Among the more notable of the important restoration schemes to which he devoted his special attention are those of Paisley Abbey, Glenluce Abbey, the chapel at the Isle of Whithorn, St. Monance Church, Fife, Holy Trinity Church, St. Andrews, and Iona Cathedral.

The work of restoring Iona Cathedral was undertaken after the remains of the edifice had been transferred to the Church of Scotland by the late Duke of Argyll. The excavations carried out round the site furnished Dr. Chalmers with abundant material for the repair and reproduction of the original features of the historic structure, and his knowledge of ancient ecclesiastical architecture, combined with his technical skill, enabled him to restore the dignified simplicity of the ancient building. In particular, the panelled oak roof of the Nave of the Abbey Church, and also the pavement of rubble masonry—after the fashion of the remnants discovered *in situ*—at once approve themselves as in keeping with the ancient design. The roughly built masonry, which has long blocked the eastern archway of the nave, was removed, and the cathedral was then open in its entire length.

Dr. Chalmers also carried out extensive work in connection with the restoration of Paisley Abbey, which scheme has been in abeyance for a number of years owing to war interruptions, and embraced the renewal of the choir and cloisters.

Another outstanding example of his work was the restoration of the Church of Holy Trinity, now known as the Parish Church of St. Andrews. The scheme adopted in this case was simply that of reproducing the mediaeval plan as far as possible. The galleries of the old church were removed and the side aisles reduced to their original height. The pillars and arches resumed their old place and form, and on them the clerestory was rebuilt. A new aisle was introduced to the east of the bishop's aisle, and the porch was rebuilt on its former foundations. The tracery of the windows and the moulds and decorations of the doors were in keeping with the suggestions obtained from contemporary churches.

At the time of his death Dr. Chalmers was engaged on a scheme of restoration of the University Chapel, St. Andrews. He was also appointed a few years ago architect for the proposed new cathedral at Belfast, but so far this work has not been proceeded with.

In addition to restoration work carried out on ancient edifices, Dr. Chalmers designed a number of important churches in various parts of Scotland, among these being churches in Edinburgh, Dunfermline, Elgin, Cardonald, Ardwell, Urr, Kilm, Leven, Ardrossan, Jedburgh, Crail, Carnoustie, Kilmun, Leven and Prestwick.

He was a Fellow and Past Vice-President of the Glasgow Institute of Architects, a Fellow of the Society of Antiquaries of Scotland, and a Past President of the original Glasgow Architectural Society.

He made important contributions to the literature of architecture, including a work on *Glasgow Cathedral*, *The Shrine of St. Constantine*, *The Shrines of St. Margaret and St. Kentigern*, and brochures on such subjects as *St. Ninian's Candida Casa*, *The Govan Sarcophagus*, *A Scots Mediaeval Architect*, and *Dalmeny Kirk*. He is survived by his wife.

JAMES LOCHHEAD [F.]

President Glasgow Institute of Architects.

Major-General Sir Charles Rosenthal, K.C.B. [A.], has been unanimously elected a Fellow of the Institute.

Discussion of the Annual Report of the Council

MR. H. D. SEARLES-WOOD, VICE-PRESIDENT, IN THE CHAIR

The adoption of the Report having been formally moved by the Chairman, was seconded by Mr. Arthur Keen [F].

The CHAIRMAN: The motion and the Report are now open for discussion.

Mr. Wm. WOODWARD [F]: Mr. Chairman and gentlemen, for the twenty-seventh year in succession I have traversed and criticised the Annual Report of the Royal Institute, and I hope to be able to do so again to-night. On page 353 of the Report you will be very sorry to read the list of our friends who have gone from us during the year. And amongst those whom I personally knew was my friend Colonel Holman, who was elected a Fellow of this Institute only a few months ago, although he had done admirable work during a long time past. Then there is Mr. F. W. Hunt, one of our oldest surveyors, a man well known and respected by every member of this Institute. Mr. Ernest Newton we all knew, and we all deeply regret his death. There is also Mr. Reginald Roumieu, a man who did so much for the Architects' Benevolent Society and whom we all miss. Mr. Satchell was well known to the Practice Committee, and for many years he acted as its Secretary. He was present with us at the annual meeting last year, and we all regret his death. Mr. Marks, although not so regular an attendant at the Royal Institute, was a great friend of Mr. Satchell, and curiously, and sadly, enough, they occupied the same house in Staple Inn, and died within a month or two of each other.

And now as to the membership of the Institute on page 354. The Fellows number 960, the same as last year; the Associates 2,214, as against 2,232 last year. The Licentiates 1,487, as against 1,537 last year. The Hon. Fellows and the Hon. Associates are the same numbers as last year.

I come now to "Architects and the National Housing Scheme," pp. 356-7. The report says negotiations are now going on. All I trust is—though it does not concern me financially, because I have had nothing to do with housing—that in the meantime the men to whom large sums of money are due have been paid at all events something on account, because that would be at least a recognition that they are entitled to something.

On p. 358 we have the National Building Code. A Committee has been appointed to draft a new National Building Code, and I direct your attention to these words which I quote: "It is hoped that such a Code, if embodied in a Bill, will receive the warm support of the Ministry of Health." I should like to be told, as no doubt I shall be, what a Code is, but I am surprised that you should incorporate into this the Ministry of Health. My object in life is to eliminate all persons connected with Government and Government Departments. Conditions of Contract, pp. 358-9. "The Conference has requested the Government to appoint a neutral Chairman to preside over a tribunal to which all points of difference that arise in the drafting of the Form are to be referred." Why should the Government appoint a Chairman? Why can't we manage our own business? Fifty years ago we could do so; we did not want the Government to appoint a neutral chairman, and if we had, ought he to be permitted to interfere with the work of the Institute? The Franco-British Union of Architects, p. 359. I think that is an excellent organisation, and I support it in every way. The more friendship we can secure with our friends across the water, the better it will be for all nations. Report of the Board of Architectural Education, p. 360. One matter occurs to me as to this. A friend of mine sent in a set of drawings, which were returned to him. He enquired—and very properly—why they had been sent back. He brought the drawings to me; he was a hard working young fellow. They were drawings of a ware-

house, and I thought they were excellent in every way. I suggest to the Board of Architectural Education that when drawings are rejected the man should be given reasons for the rejection, so that instead of having to do the whole thing over again, he can revise the particular part which has met with the objection of the Board. If he is told to do the drawings all over again, he gets disheartened, and he may not submit others. Report of the Art Standing Committee, pp. 363-4. The Committee express anxiety lest the Office of Works should get all the Cathedrals of England into their charge. Here is another case where, I think, the Institute should use every possible exertion to prevent the Cathedrals of England getting under the charge of the Office of Works. Each Cathedral Chapter has its own Architect, who knows his own particular Cathedral, and is thoroughly able conscientiously to preserve its beauty. If the Cathedrals were placed under the control of the Office of Works, we should have standardization, we should not get that artistic feeling which independent architects bring to bear upon the Cathedrals which are under their charge. The Office of Works have under their control ancient monuments. I am glad to find that this Institute has given a list* of the ancient monuments which have been transferred to the Office of Works, so that every local architect can tell what has been done in the matter in his own particular district. Report of the Literature Standing Committee, p. 365. This deals with the question of the Library accommodation and the risk of exposure of its valuable contents to fire, a danger that was also referred to last year. When we remember that the Library of the Royal Institute is unique—there is no such Architectural Library in the world—we shall agree this is a subject which should engage the immediate attention of the Institute, so as to make the Library, as far as possible, fire-proof. The attendances of readers in the Reference Library last year were 7,063; this year they were 7,836. I think that is a good and substantial increase; it shows the interest which is being taken in our Library. Now take the number of books issued on loan. Last year the number was 2,690; this year it is 3,754, showing, again, the interest our members are taking in the Library. Report of the Practice Standing Committee, pp. 366-7-8. The number of attendances at the meetings is stated. The only other Committee in regard to which this is done is the Competitions Committee. I think the attendances at every Committee should be given, so as to be a guide, not only for the elections, but so that we may know the men who are doing their duty as elected members of the particular Committees. Housing fees have already been referred to. The Committee says it hopes for a decision, and that it has been in close touch with the delegates. "Close touch": that is a term which is used in the House of Commons. If a Minister gets up and will not, or cannot—mostly he cannot—answer a question, he says: "I assure the Hon. Member the Government are in close touch"—that is sufficient! There is mention of a New Housing Committee; I should like the Chairman of the Practice Committee to tell me what this is. Why is it formed, what is it to do, and when will it do it? There is also a suggestion of a pamphlet on the services of architects, on page 368. Expressing only my own view, I do not think we should proceed with any such matter. Report of Science Standing Committee, pp. 368-9. With regard to research work, they say "in investigations into the problems which arise in the practice of our profession"; and I may say at once that I think this research work, this academic scientific work, is far too prominent in the work of the Institute. I think that instead of all this research work, and all these scientific investigations what we want is to take the young architect to the

* See R.I.B.A. Journal, Vol. xxix, No. 1.

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site of a new building, say a warehouse, and ask him what steps he would take to find out the nature of the soil and whether it is likely to stand the weight of the building proposed to be put upon it. You want him to understand concrete and its ingredients, to be able to tell you, when he sees a heap of Thames sand and Thames ballast, which is which, and which is ordinary pit sand; you want him to be able to distinguish a good brick, to know the character of timber, whether it is good, bad, or indifferent. After having specified Portland stone, you want him to say how he discovers whether it is Whitbed or Basebed. That is the sort of education I should like to see carried on, and a diminution, to a large extent, of this academic research work. I am speaking as an old practitioner. Sir Christopher Wren, James Gibbs, Sir James Pennethorne, Cockerell, and others I could mention, built the finest buildings we have in London, yet they had none of this scientific research. Building By-laws, and Home Office Regulations. Here I think we have too many committees, and they defer and defer. Instead of No. 9, Conduit Street, we are getting towards Whitehall. If you closed down all the Government Authorities and left the work to the District Surveyors of London and to the local surveyors throughout the country, you would then get your work done more rapidly, and better than you get it done now. Report of the Competitions Committee. If you read the work of this Committee very carefully, you will agree with me that the Committee has done very good work throughout the year, as good work as any of the other Standing Committees of the Royal Institute.

I now pass to the Financial Statement and the Report of the Honorary Auditors, pages 373 and 377. The statement is short and sweet, but they show a surplus of £375, as against a deficit last year of £1,008. And I am very glad to find they have acquired the freehold of the rear portion of No. 11, Conduit Street which is an excellent piece of business.

We now come to the details of the expenditure, but I shall not trouble you with many of the items to-night. The most important is the JOURNAL. It cost £3,427 against £2,523 in the previous year. The question for the Council is, how to diminish the cost of the JOURNAL. I am told that if we bring ourselves under the Registration of Newspapers we shall save a good deal in the cost of transmitting our JOURNAL by post, which is very considerable. Could we not reduce the cost by not publishing in so lengthy a form some of the papers in large type? I find pages devoted to some of the papers read in different parts of England, and I think they might be curtailed. There are two other items I want to refer to. One is "The Designers of our Buildings" £204, the other is "Office of Works Committee" £113 10s. I do not know what those two items are. The total expenditure last year was £15,455, as against the present £21,607. In regard to income, I am glad to see that we have obtained £411 this year for the use of our rooms, against £156 last year. And I am sure we shall all be glad, for more reasons than one, to see the large sums which have been paid as arrears by our Fellows, Associates and Licentiates, and the increase in the fees for the reinstatement of members.

Then there is the report of Mr. Perks as Chairman of the Finance Committee. Mr. Perks's name in connection with the finances of the Royal Institute is a synonym for economy. I admire Mr. Perks for his work on this Committee. I was myself once its Chairman when Mr. Perks was on the Committee, and he saved the Institute a considerable sum of money by the suggestions he made, as a result of his work and experience in the City of London. As to the rough estimate of income and expenditure in regard to the ordinary funds to December 31st, 1922. There are two items in that to which I should like to direct the attention of the meeting. The first is the Conditions of Contract Conference £200. I do not know what that means. Then there is the Unification Committee £100; and I should like to know what that means. They total £300.

I now come to the Staff, and you will agree with me, gentle-

men, that we can again this year congratulate ourselves on the possession of our Staff. From Mr. MacAlister downwards, my experience in these rooms is that they all work with ardour, and there is with them none of that which I am so sorry to see on buildings and in the streets, the policy of "ca canny," and it is very delightful to know that. We have lost since last year two well-tried friends, Mr. H. G. Tayler, who had been with us 47 years; and Mr. Northover, who had been with us 28 years. We shall all agree in wishing them many years of health and happiness to enjoy their retirement. And now I come to Mr. Dircks. Mr. Dircks has been with us 25 years as Librarian, and he has now succeeded our dear old friend Northover. We owe a great many thanks to Mr. Dircks for having agreed to take over the Editorship of the JOURNAL of the Institute, while still carrying on his work as Librarian. With regard to our friend Mr. MacAlister, those of us who have to see Mr. MacAlister and ask him questions will agree with me that Mr. MacAlister has made himself absolute master of the work of the Royal Institute of British Architects. There is no question you can ask—at least that has been my experience—that he will not be able to answer, showing his knowledge and his courtesy. And there is one other name. I am sorry to say that for the twenty-seven years I have addressed you I have omitted any reference whatever to the Honorary Secretary. I want to repair that omission by saying a word about our present Honorary Secretary, Mr. Arthur Keen, who has been indefatigable in his work as Honorary Secretary of this Institute. At every meeting, and he attends very regularly, he devotes himself to the work of the Institute, and we could hardly wish for the office to be filled by a better man. Our President I have left until last, but of course he is by no means least. He has only served the first part of his term so far, but he has given us a taste of his good qualities and of his ability to uphold the best traditions of the Royal Institute of British Architects and to enhance its value in the eyes of the public.

The CHAIRMAN: We shall be very pleased if any other gentlemen will make comments on the Report. I will then call upon the Chairmen of the various Committees to answer them when they have heard all the points.

Mr. P. M. FRASER [F.]: On page 356, under "Unification and Registration," I find it is stated that the Committee have entered into negotiations with the Society of Architects, I presume with regard to amalgamation, or some form of unification. The last formal and official business which was done with regard to this matter in this Institute was a direct mandate to the Council not to negotiate with the Society of Architects, and nothing has happened since to traverse that decision. It was the decision of the members of this Institute that the Society of Architects should be left out until the matter was a little further forward. On the same page, and under the same heading, it says that at a certain meeting, held on the 7th of February, a resolution was carried by a big majority but lost because there was not the necessary two-thirds majority. I was present at that meeting, and it was not until some weeks later that I heard, with the greatest surprise, that the resolution was not carried because the required two-thirds majority was not obtained. Not the slightest intimation was given to the meeting that the resolution was lost, and I want to know under what By-law that resolution was declared lost. I am told, unofficially, that it comes under, I think it is, Rule 51, but that rule states that a meeting requiring a two-thirds majority is a private meeting—in other words, one from which the Press are excluded and outsiders are not admitted. The Press were there, and a full report of the meeting was published. Moreover, there was a stranger present, because the President addressed a remark to him. That rules out the dictum that a two-thirds majority was necessary. If it was necessary, that was, *ipso facto*, a private meeting. On page 358 we have remarks with regard to a National Building Code; I would like some information on that. Has it anything to do with the Conditions of Contract,

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which are referred to elsewhere? It is a statement which, I think, requires amplification.

After asking some questions with regard to the author, publication and cost of *The Designers of our Buildings*, Mr. Fraser continued:—

With regard to Library accommodation, this question has been discussed before, and also the important question of fire protection, but nothing seems to have been done. I was asked a couple of years ago if I would give certain information which I had to the Committee. I replied in the affirmative, but I have heard nothing further since. With reference to the Standing Committees, I think the Council should insist on their supplying the Annual Meeting in their Reports with the attendances, and the Council might very well start with themselves. The only Standing Committee which gives these is the Practice Committee, and their attendances are excellent. The attendances on the Conditions of Contract Committee are not so good—50 per cent. have not attended 50 per cent. of the meetings. As to the Science Standing Committee, I disagree with Mr. Woodward; I think the Institute is a long way behind in matters scientific; and instead of dropping science, we should take up science more seriously. I suggest that a field for legitimate work for the Science Committee is research in connection with materials on which information is not readily accessible. For instance, tens of thousands of acres of so-called "jointless floors" have been laid down. The architect specifies them, but he does not know the ingredients; he is in the hands of the cheapest man, and if anything goes wrong, the architect's reputation is gone, if not worse. I think the Science Standing Committee might very well help the members in such matters as this. With regard to the Income and Expenditure Account, I see the Fire Insurance is £92, a very small figure if it covers the building and contents. It works out at about 2 per cent. on the valuation of the premises; and it is not clear whether it includes the Library. Concerning the advertisements in the JOURNAL, I have not last year's figures, but I think the income has gone up considerably, and I have always said the minimum for advertisement receipts should be not less than £1,000. With regard to subscriptions in arrear, "1921 and previously," I have asked the question on former occasions how far back this goes. I do not know why the information is kept back from members. We have a right to know the details of the £1,100 placed to our credit. If it refers to subscriptions in arrear, I think there is not more than a 100 to 1 chance of getting it back. Can we know how far back it applies?

Mr. ALAN MUNBY [F.]: I support Mr. Fraser in one of his remarks, namely, concerning research. I particularly plead with the Institute to take more, not less, interest in scientific research. What Mr. Fraser says is quite true; there is a vast number of materials (and they are growing in number every day) which need investigating. I am no longer a member of the Science Standing Committee, and therefore I have not now official responsibility in the matter, but there is a great deal of work called for in this direction, and we can obtain much help from other bodies, particularly from the Industrial Research Department, which has now as its head a gentleman who has had considerable experience in engineering and building. Mr. Weller is quite ready to be helpful. He is carrying out research as a Director of the Building Board, and I suggest that the Institute should keep in touch with his Department. The Science Committee has, from its inception in 1911, put a number of problems before it and we should continue to put before them the problems as money becomes available for the purpose. It would be the greatest mistake if we were to give the impression, as an Institute, that we were not prepared to uphold and encourage research on building materials in all possible aspects in connection with our architectural work.

Mr. F. HOOPER (F.): I would very much like to express appreciation of the record of the Councils' work and that of the constituent Committees during the past year. The Report shows

a surprising amount of activity. I rise particularly, however, to comment on a paragraph in the Practice Committee's Report, page 368, with regard to architects and speculative builders. Times are changing, and I think even the most pessimistic may be inclined to think that we have reached almost the bottom of the indifference in public appreciation of building, and that to-day a very large section of the public is vitally interested in the appearance of our country side, river side, and our streets. The work which is suggested opens up wide possibilities in a very desirable direction. I daresay there are many men in this room who have offered help in regard to schemes in hand; but those who have tried know that when they get to the definition of speculation, the control is *nil*. I commend to the Council the desirability of pushing on the Practice Committee's scheme.

Mr. MARTIN BRIGGS [F.]: There is one point in the Report of the Practice Committee, which is perhaps *sub judice*, but from the ranks I may be able to say something which some of us feel. Mention has been made of the services of architects, and many excellent books have been published by the American Institutes. We do not so much need a pamphlet on the services of architects as some alternative form of our Scale of Professional Charges, which is a rather terrifying document to send to a prospective client. If we could have something a little simpler, it would be very desirable. The present scale is all very well for the purpose of recovering fees in a court of law; it contains a good deal that does not apply to an ordinary commission and makes it far too long and complicated for convenient use in such cases. Perhaps the Practice Committee will consider the point when they are framing their pamphlet.

The Chairman of the Literature Committee will speak on behalf of its members as to the work done in respect to Library accommodation. For many years I have taken a small part in that, and I should like to say that the alleged apathy is by no means the fault of the Literature Committee, which has systematically sent up recommendations to the higher authority for a number of years.

Mr. T. R. MILBURN [F.], President of the Northern A.A.: There is only one thing I have to say, and that is, don't cut down the work of the JOURNAL. Do not forget that the JOURNAL is the greatest asset to the provincial members. London members have all the advantages of these rooms and the lectures, whereas those in the provinces have only the JOURNAL to tell them what is being done.

Mr. F. R. HIORNS [F.]: One can hardly emphasise too much the question of making proper provision for our Library. Some years ago, when I was a member of the Committee, the Library was suffering badly from lack of space, and a number of ideas were considered at that time in order to secure the required accommodation. I had hoped that the acquisition of No. 11 would possibly provide the means whereby we could extend the Library. We have, as Mr. Woodward said, one of the finest architectural libraries in the world, and it is obviously desirable that it should be properly accommodated, and that we should have a reasonable amount of space for expansion, such as is really necessary if we are going to acquire books from time to time and maintain the Library in its present excellence. I hope it may be possible for the matter to be reconsidered with the view of finding a solution of the problem, apart from the point mentioned by Mr. Woodward, the protection of the Library from fire. There is another point in the Literature Committee's Report to which I think reference should be made. I personally have taken a great pleasure in the public lectures which were arranged last session with the view of interesting the public in architectural matters. I think that is a very important thing, and very much to the credit of the Literature Committee and the Council, because it seems to me obvious we shall get no improvement in architecture, no extension of patronage on the part of the public, until they are enlightened as to what architecture is, and are able to discriminate between what is good and what is bad. It is a matter of congratulation

to find that these lectures are to be continued. I was very pleased that Mr. Woodward broke away from precedent to-night in his reference to Mr. Keen. The Institute owes very much to Mr. Keen, not only for the extraordinarily good judgment he always shows in dealing with matters concerning architecture in this Institute, but for the very great charm with which he does it. As to Mr. MacAlister, Mr. Dircks and the rest of the Staff, I am sure nothing too much has been said. I do not want, in Mr. MacAlister's presence, to say too much, but I think I can venture to say that in him we have an ideal Secretary for a learned Society such as ours. We can congratulate ourselves that that is so, and on the very excellent work which is done by the whole of the staff.

The CHAIRMAN: I will now call upon Mr. Walter Cave to speak on behalf of the Art Standing Committee and the Board of Architectural Education Art Committee.

Mr. WALTER CAVE [F.], Vice-Chairman, Board of Architectural Education: A question has been raised by Mr. Woodward to-night about the Board of Architectural Education. I may say on the matter of criticising designs which, with much regret, are turned down at times, that we now invite anyone who has had his design turned down to apply to us, and he will then be given a free criticism, and the reason for our action. There have been thirteen full meetings of the Board, and numerous smaller meetings of Committees in connection with it. We have been able to grant exemption from the Final Examination to the Glasgow School of Architecture, to London University, and Manchester University. We have also adopted, this year, a new system, a more careful and complete system in regard to the prizes for studentship designs. Committees have been carefully formed and the men who set the subjects are to be the judges. The scheme has been carefully organised. Now a few words about the Art Standing Committee, as the Chairman could not be here to-night. There have been eleven meetings, of which the attendances have been published. Various schemes have been carried out. We have arranged a series of visits to important buildings. We have seen the new County Hall at Westminster, the Whiteley Village and Somerset House. We are now arranging visits to Hampton Court, and St. George's Chapel, Windsor, and the Bush building in Kingsway. The Committee have done a good deal of work with regard to protecting and preserving ancient buildings. Every time an old building has been threatened, action has been taken, and much has been done to preserve it. The question of Cathedrals coming into the hands of the Office of Works has been before the Art Standing Committee; they are fully alive to the dangers, and they have taken every means to see that it shall not take place.

Mr. JOHN SLATER [F.] (Chairman of Practice Committee): I have been asked to say a few words about what I consider to be the maid-of-all-work of the Institute, the Practice Committee. Mr. Woodward has made reference to one or two points. He said he would like to hear something about the new Housing Committee. The Practice Committee had nothing to do with the inception of that idea; it was submitted to us by the Council, and Professor Adshead will be best able to answer questions as to the necessity the Council saw of forming this Committee. With reference to the remarks about the proposed pamphlet on the services of architects, we were told that in Canada and the States the Institutes of Architects published a Memorandum, which they send out broadcast, to enable the public to know the advantage of employing architects. It often happens that the people who build buildings do not see why they should go to an architect, and the idea was that the publication of such a pamphlet would enable the public to realise the benefit of doing so. That has something to do with the last clause, which was mentioned by another speaker. We know that speculative builders do not take the trouble to consult an architect. We found that some of the builders' associations were quite willing to discuss with us the desirability of an architect being employed by speculating builders. Nothing has

been done as yet; but if we can make the builders' associations understand that they will probably get better planned houses and higher rents by employing an architect much good will be done. I do not think any of you have cognisance of the multiplicity of matters which are sent to the Practice Committee. We get confessions from the sinner, lamentations from the bereaved, and strong representations from people who think they are wronged. Some members of the Institute seem to think of the Practice Committee as a *censor morum*, others as a board of arbitration, while others look upon us as a firm of solicitors from whom legal advice can be obtained without paying for it. On that last point I am disposed to put my foot down very strongly. It cannot be too clearly enunciated that the Practice Committee is not a body of solicitors, and that it is not competent to give legal advice. A large amount of our work we cannot explain or publish; we do good by stealth, and have no opportunity for blushing to find it fame. I wish to express my appreciation of the work done by the Practice Committee, by its sub-committees, and by its honorary secretary, Mr. Cubitt. We all owe him a debt of gratitude, the extent of which it is very difficult to estimate. The cases which are brought before the Committee are examined with the greatest care.

Professor ADSHEAD: The question has been raised why we should have a Committee on Housing. It hardly seems necessary to reply to such a question. You are all aware that housing has been a matter of very great importance, not only to architects but to the public generally, during the last three or four years, and I have always considered that the Institute has never been properly organised to deal with it. The Council has only to-day finally approved of the appointment of such a Committee. As to its duties, you are aware that previously to the war, and within the memory of living architects, the question of housing was left to the so-called speculative builder, by whom 95 per cent. of the houses were built. There was some change a few years before the war, when public utility societies employed architects and began to build houses and lay out residential areas on very much improved lines. I think the whole thing started with that wonderful scheme with which Norman Shaw's name was associated at Bedford Park. We are now beginning a new era. The war is over; we have our Ministry of Health and Housing, and there is a large number of houses still to be built. If ever there was a time it is the present to make an effort to capture some of the housing for architects. We shall not, perhaps, capture very much of it, but if we do not try we shall not capture any. Now is the time to look at the matter from every point of view and make an effort to get into the hands of architects the housing of the people.

Mr. H. W. BURROWS [A.], F.G.S., Chairman Science Standing Committee: I am sure we are all very much obliged to Mr. Woodward for his criticisms; they are well meant, and I think some of them are well founded. But some of them are ill founded. Mr. Woodward truly says that the main duty of an architect is, as a practical man, to be able to determine between the various materials he has to deal with, to tell the difference between the timbers, and to distinguish the different Building stones. But that, unfortunately, is not as easy as it looks. Mr. Searles-Wood has lately published a very fine report on the various timbers with which architects may, or may not, have to deal. There is no way except the scientific one of telling the differences between these timbers. The name is no guide; the merchant calls deal and pine the same thing; trade terms are of no use. There may be a few architects who can tell the difference between the Whitbed Portland stone and Basebed Portland, but the microscope is the only reliable way. Even chemical analysis will not do it. I demonstrated, many years ago, that chemical analysis of stone is of very little assistance. Owing to the energy of the late Chairman of the Science Committee (Mr. Munby) we have had a very good piece of work done, with the assistance of the Geological Survey, showing the need for the

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examination of building stones. That is the work of the Science Standing Committee. It may lead in the right direction or it may be misdirected energy, but it has a purpose in view and good may come of it. I tried some time ago to discover why some of the pressed tiles which were made thirty years ago stood, while those recently made failed. I photographed many of them under the microscope, and I have studied others since. The old rule-of-thumb tests, which seemed to show what was a good and what a bad tile, fail us. I do not suggest that a man should carry a microscope on every job, but he should make careful experiments and inquiries before making up his mind as to the use of any material. Mr. Fraser has told us that a number of materials which have lately been introduced are in many cases used by architects without a knowledge of them, because many of them are trade secrets in regard to composition, and it is only by delving into those trade secrets and making chemical and other analyses and investigations that we shall be able to unravel those secrets; they certainly will not be given to us by other people. It can only be done by careful and minute research, and it is for that reason Mr. Munby and I welcome the assistance which is being given by the Research Board. We had a very interesting visit to the Acton Department, and we have had a great deal of assistance from Mr. Weller and his assistants. Mr. Woodward was justified in making the criticism that the number of attendances made by the various members of the Science Committee has not been published. The total number of meetings has been eleven, and some of us have attended every meeting. And we have had a good many meetings and visits in connection with the Acton Research Board and elsewhere which do not show on the agenda paper. As in the case of the Practice Committee, we find that many of the men in the Institute think that committees are instituted to give junior members—in some cases senior members—information which could very well be obtained by paying a fee outside. I take it that the work of a committee of this Institute, as for any other institute, is primarily for the benefit of the whole of the members, and not for specific cases, unless they have a general bearing. I am sorry to say that Mr. Franck, the Hon. Secretary of the Science Committee, had a very bad attack of pneumonia in the early part of this year, which laid him aside for some time. I did not belong to the Committee last year; my term of office had lapsed. Therefore the Report of the Science Committee is not as full as it might have been, mainly because of Mr. Franck's illness and my own deficiencies in filling up the hiatus.

Mr. PERKS [F.] (Chairman of the Finance Committee): With regard to the purchase of No. 11, we have practically the freehold—a perpetual lease subject to a ground rent of £18 a year. We gave £11,000 for it. We borrowed £10,000 at 6½ per cent., and paid £650 a year, and, as I say, we pay £18 a year ground rent. We have a balance of £332, so we are getting over 33 per cent. return for our money. We have let the property, but in seven years we can take possession of it, and I hope we shall then be in a position to pull it down and rebuild it as a fireproof building, with the view of extending the Library and of providing fireproof rooms for library storage. We can easily make openings in the party wall and have a fireproof building without interfering with the old Library, for we should all be sorry to interfere with it. With regard to the piece of land immediately at the side of the large gallery, which has been bought for £3,000, our Hon. Secretary will get out drawings for extending this gallery, and I think it will mean something like doubling the area. We have bought it at a reasonable price, the price of back land in Maddox Street, but now it is back land in Conduit Street, which is worth double. Therefore I think we have done a fairly good piece of business, and I hope we shall be able to get on with the work this autumn, because the mortgages are being consolidated, and I think we shall have enough money to build. Mr. Keen is considering it in regard to further accommodation, and there will be a conference between Mr. Keen and repre-

sentatives of the Library Committee. With regard to the balance sheet, I will only mention one or two items. The payment to retiring officials, £750, we hope will not recur for some time. The printing we have looked into carefully, and the estimate for next year is less. We hope the price of printing and of paper will come down. "Structural alterations and general repairs £900." The old Council room was altered in different parts and the office has been re-arranged, and I think everybody likes the re-arrangement very much. We are much indebted to Mr. Keen for carrying this out. With regard to the JOURNAL, the price has gone up, but the estimate for next year is less. That has been gone into. But there is no idea of cutting the JOURNAL down. Miscellaneous expenses: *The Designers of Our Buildings*, £204. The author did it for nothing as a gift to the Royal Institute; £204 was spent by us in printing and binding the book. With regard to the garden party, there was a balance over from the previous year, and I do not think it is proposed to hold one again. There was a balance last year, and it was a very good advertisement. "The Office of Works Committee, £113 10s." That was a legacy, and it is done with. These were expenses incurred by the previous Council. Subscriptions have been raised. Examination fees have gone up from £2,600 to £3,462, and that is a very important item in our income; and I hope nobody here will let anybody who is not a member of the Institute have any idea that he can get in without passing an examination—I speak simply on the matter of finance. Mr. Fraser mentioned the subscriptions in arrears for 1921, and previously, were £1,100. Men fall into arrears with their subscriptions, and we try to get the money. Each case is gone into separately. Times have, as you know, not been very good for architects. With regard to expenditure generally, I mentioned one thing last year, and it is this. As subscriptions are paid by members, the first idea in spending the money ought to be to spend it on something to benefit the men who give it; they ought to be the very first men to be considered. We want to improve our premises, to improve our JOURNAL, to promote some scheme to bring us more into touch with the allied societies in the provinces, and perhaps send large collections of books down and other things which we might think of, to give the provincial men a little more for their money. As our friend has just said, they only get the JOURNAL. Generally, it is a mistake to give away money, no matter how good the object, while we are in want of money ourselves. We have a big mortgage, and we have to save money to start rebuilding No. 11 in seven years' time. We are inundated on the Council with excellent appeals, connected principally with education. It is very nice to make grants, but we are giving away members' subscriptions in schemes of education which perhaps they are not interested in. When we have done our best for ourselves; cleared off our debt, built the proposed adjoining gallery, rebuilt No. 11, and spent a few thousands of pounds in the Library, we may be able to talk about giving money away. We should not give money away while we have a Library that needs it. We should be just to our own members before we start being generous to others. In this connection selfishness is a virtue.

Mr. ALAN SLATER [A.] (Joint Hon. Secretary Literature Committee): Mr. Fletcher, the Chairman of the Literature Standing Committee, is in France; I have been asked to take his place. I hoped the report of the Literature Standing Committee would be non-controversial, and I think it is; but there have been one or two remarks made about the report which I might answer. Mr. Briggs has referred to the accommodation in the library. I do not think the Committee can be accused of apathy. Ever since I have been a member of the Committee we have had a Sub-committee at work on the accommodation of the library, and it is continually meeting and forwarding recommendations to the Council on the subject. Mr. Fletcher, at very great pains, prepared a scheme for bringing the library down into the lower galleries. It was felt that the large gallery was not an ideal meeting-room, and that many members

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would like to go back to the old meeting-room on the first floor. We submitted a scheme to the Council whereby the large gallery should be the reference library, the last gallery also to be for the reference library divided into three parts, allowing a department for special study, and the common room to be used for the loan library. That was turned down by the Council, and we were informed that the matter had to be postponed, because we were probably acquiring more land at No. 10, Conduit Street. We were somewhat disappointed that there was no benefit, so far as the library was concerned, from the acquisition of the land, and that is explained in this report. We have now bought further land in Maddox Street, and, as Mr. Perks has told you, representatives of the Literature Committee are meeting the Officers of the Institute in connection with the possible use of this land for the library. Mr. Perks has said—and I have heard it for the first time to-night—that after the seven years' lease of No. 10, Conduit Street there may be hopes that the library will be better accommodated. We must hope that during the interval nothing disastrous will happen. We feel we are in a dangerous situation, and from what has been said to-night I think it is the opinion of the Institute that we are. Mr. P. M. Fraser has suggested various recommendations for the safer housing of the books, which include the installation of sprinklers. It was considered by the Committee, but it was felt that unless the scheme was carried out over the whole building it would not be likely to be effective. It was also felt that the installation of sprinklers in the beautiful ceiling of the library would look very unsightly. I hope there will be no idea in the future that the Literature Committee are not aware that the library is in an unsafe condition. Mr. Hiorns expressed satisfaction that we are continuing the public lectures this year. I am glad to say we shall have five lectures, which are to start this month, and will be carried on through June.

The CHAIRMAN: Will Mr. Davidge speak on town planning?

Mr. W. R. DAVIDGE [F.]: In the absence of Sir Aston Webb, it falls to me to say a word. I am glad Mr. Woodward spared the Town Planning Committee; but he did touch on housing. Mr. Adshead has told you that housing in future will be dealt with by a separate committee, and it will be very much better dealt with than it has been in the past. Town planning will become compulsory before the next Annual Meeting of this Institute. On and after June 1st all towns which have 20,000 people at that date will have to prepare a town planning scheme. And the Town Planning Committee are anxious that members of the Institute should get the work. We are very anxious that our provincial members should be alive to the opportunities before them. If they will keep in touch with the Institute, the Institute will do their best to help them to get their share of the work. There is one thing the Town Planning Committee does which older committees have not the opportunity of doing: we keep more or less in touch with many activities. I wish to express my great admiration not only for the Officers of the Institute, but all those who are keeping the older committees going. Also for Mr. Perks, for the immensely valuable work he has done in improving the finances of the Institute. The Institute has never been in a better position, and that is largely due to the self-denying labours of the Officers of the Institute, and the Chairman of the Finance Committee.

Mr. HENRY V. ASHLEY [F.]: I have to express the regret of the Chairman, Mr. W. G. Wilson, who is unable to be present to-night owing to illness, and for the absence of my colleague Mr. Herbert Welch, the Hon. Secretary. I take it that the work of the Competitions Committee is entirely non-controversial. There has been no question asked about its work, and the only comment which has been made was a kindly one by Mr. Woodward. But our chief work is to assist promoters in every way possible in the promotion of competitions, and to protect the members of this Institute when they propose to take

part in them. There is one point to which I would like to draw the attention of members, and that is to the Joint Sub-Committee which is now sitting to deal with the whole question of the regulations of architectural competitions. If members have any suggestion to make with regard to any regulation, the Competitions Committee will be only too glad to receive it.

The CHAIRMAN: Mr. MacAlister will answer one or two questions.

Mr. MACALISTER (Secretary): There were two omissions from the Obituary List—those which have been alluded to. Those deaths occurred after the report had been printed. With regard to the publication of attendance, under the By-laws the attendances at the Council and the Standing Committees have to be presented to the meeting to-night. They are published in the JOURNAL which goes out before the voting papers are issued. Mr. Fraser raised a point about the By-laws. At the meeting on February 7th the Chairman ruled that the By-law requiring a two-thirds majority applied to that resolution; it was the ruling of the Chairman at the meeting, and the Chairman is the authority. It is not the case that the announcement was not made until several weeks afterwards; the announcement was made by the Chairman before the meeting ended, and it was conveyed to the members still present in the room and to the Press. We took steps to inform everybody within reach. With regard to advertisements, the figure we are getting next year is a minimum of £1,250; we have a new contract.

MR. ROBERT ARDLEY.

Most people who are acquainted with the interior of the President's office are familiar with the personality of Mr. Robert Ardley and will therefore take a sympathetic interest in an event which is of supreme significance to Mr. Waterhouse's family and his staff. Mr. Ardley has completed 50 years of continuous and faithful service in the same employ and has thus been the valued assistant of three generations of employers.

Beginning his connection with this old established office at an early age he is still, it may be hoped, far from any diminution of his powers and faculties.

Probably it has never been the lot of anyone to be the trusted and confidential aid of two Presidents of the R.I.B.A., and few, if any, can have equalled Mr. Ardley's record of devoted activity under father, son, and grandson.

An evening of celebration was observed on May 9, during which a presentation and a dinner were followed by an entertainment. Mr. Paul Waterhouse, Mr. Michael Waterhouse, and the whole of the present staff took part.

LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY COMPETITIONS AND AWARDS, 1922.

The Leeds and West Yorkshire Architectural Society have published a pamphlet giving particulars of the Society's Competitions and Awards for 1922. These include prizes for measured drawings, for sketching, for design, architectural history (to be awarded for the best set of notebooks, drawings or other evidences of study compiled either in classes or private study), and prize essay, of which the subject is "The Yorkshire Manor House, its Development and Features."

Unification and Registration

The following is an expression of the view of a minority of Members of the Unification and Registration Committee on the statement on Unification issued by that Committee :

We are strongly in favour of Unification but submit that the scheme suggested by the majority of members of the Committee is not one that is likely to obtain it. Fundamentally it is entirely an optional scheme, under which men outside the Institute are to be allowed to join without passing any examination, and subject only to the approval of our Council, to a joint Committee of the R.I.B.A. and the Society of Architects, or to some other tribunal to be appointed. But, as under the scheme, there must be Architects who are either rejected or who do not desire to join the Institute, there can be no unification of the profession, and it is obvious that the only way to obtain it is by a Registration Act giving legal power for its enforcement.

It was urged at the last meeting that the Associate Members of the R.I.B.A. strongly resent any admittance to their class without examination. However, as the Unification Committee, although asked to do so, would not insert in their statement a clause relative to any test, it will be possible, under their proposals, for an indefinite number of men to become Associates of the Royal Institute of British Architects without passing any examination. This wilful omission of a saving clause clearly indicates that the majority of the Committee is in favour of admitting unexamined men to that class, although the proposal is entirely contrary to the views expressed by many of our Associate Members. We trust Associates will strongly oppose the scheme, not only on that account, but for other reasons mentioned in this Report.

There are over 2,000 men in the allied societies who are not members of the R.I.B.A., and it is absurd to suggest that they should be admitted to the Institute with a view to the unification of the profession, for, at the present time, these societies elect representatives to the Council of the R.I.B.A.

Unattached architects are bound to exist, and, apart from them, the Institute can now claim to represent every architectural society in England, except the Society of Architects. As, however, this society was founded, primarily, with the view of obtaining registration, it could not consistently oppose the principle of any Registration Bill, and, although it might object to details, doubtless agreement would ultimately be brought about. Consequently, we submit that, apart from unattached architects, a united profession could at once approach Parliament with a view to obtaining registration. We fail to see why Members of the Society of Architects and our allied societies should be allowed to enter the Institute without passing the statutory examinations. The Architectural Association is practically allied to the Institute, and the Official Architects' Association is desirous of working with the Institute in every way. For these and other reasons we consider that the Committee's scheme of Unification is absolutely unnecessary, and we also regard the proposal to throw open the coveted membership of the Institute to all and sundry without the test of a professional examination is fraught with great danger to the future welfare of the R.I.B.A. During the

final deliberations of the Committee efforts were made—but unfortunately without avail—to elicit a plain statement of the intentions implied by the term "grouping into an organic whole within the Royal Institute of British Architects" of Architects "properly so called." In our view, it is deplorable that a policy expressed so ambiguously should be promulgated.

It will be seen at once that acceptance of the Committee's policy involves an entire change in the character of the R.I.B.A. as now constituted, and Members are reminded that the present value of the Royal Institute to Architects results from its having stood, from the time of its foundation, for what is best in Architecture and that it has appealed to and gained the adherence of its Members precisely for the reason that it has required and maintained a high standard of architectural qualification from those connected with it. But for this, it is obvious that the worthy men within its ranks who have brought credit to Architecture and developed a high standard of professional ethics would not have entered its portals. We are now asked, under the Unification policy proposed by the Committee, to go back on these conditions and to accept the principle of admitting men into the Institute on a footing never before contemplated, and in a manner that, as it appears to us, must inevitably result in changing materially the whole standard of value upon which, hitherto, the Royal Institute has been judged.

Apart from rare exceptions, made in the case of architects of distinction, membership of the R.I.B.A. is now only obtainable by those who can satisfy the increasingly high standard of qualification required by the Examination Board. But under the Committee's proposals these salutary restrictions must, obviously, be set aside, as it is clear that students will not work for and undergo difficult and costly examinations when they realise that others may be admitted by means that demand little or no sacrifice.

In the terms of the document to which we refer, Unification is said to be desirable, *inter alia*, because the "Institute, so constituted, would become numerically larger than any existing bodies, and thereby proportionately more influential." We consider this principle to be entirely false, as that which makes a learned body influential, and causes it to command public respect, is *not* the number of its members, but the *nature of the qualifications required for its membership*.

Again, whilst, as set forth in the statement, it is no doubt quite true that some of the now unattached architects and others "will not decline the advantages which inclusion (in the Institute) will obviously offer," it is, in our opinion, outrageous to claim that such admissions "will not derogate from the prestige and interest of those existing members whose membership of the R.I.B.A. is based on qualification by examination or other test."

Moreover, the Institute, regarding its representation of architecture and its control of architects in this country, is already, many times over, numerically larger than any other architectural society as at present constituted, and the recognition given to the value of its membership, is adding to its numbers at an increasingly rapid rate. There is, in fact, every reason to suppose that if the present basis of the Institute is consistently preserved it will represent, before long, all that need be seriously considered in

matters architectural. It is because we think this, and moreover because we consider that the great body of the Institute Members will adopt the same view when they realise the vital importance of the principle now imperilled, that we express our most emphatic disagreement with the sequence under which the "Unification" policy, so-called, is to be carried out. To suggest that "Unification," which involves combination with architects who do not, necessarily, hold similar views either upon architecture or ethics with those now adopted by the Institute would assist Registration is, in our opinion, another entirely incorrect assumption. We see no reason whatever why the Institute should not proceed at once with the promotion of a Bill for the statutory registration of Architects, and thereby ascertain, in a practical way, whether Registration is, in fact, obtainable.

As the only body of architects existing in this country that has the slightest chance of promoting a Registration Bill with any success, it is difficult to understand why the Institute, representing as it does, with comparatively few exceptions, all the reputable architects of the country, should hesitate to adopt a policy for the benefit of the whole profession which it, and it alone, has any chance of carrying through with success.

Finally, without absorbing time in the useless discussion of details attached to a principle we believe to be entirely wrong, and altogether disastrous to the future success of the R.I.B.A., we beg to record our emphatic disagreement with the Unification Committee's proposals, and we hereby recommend as an alternative policy that steps be taken forthwith by the Institute to promote a Bill for the Statutory Registration of Architects, and in the meantime to preserve its membership on the present basis.

Incidentally we recommend also that measures be adopted to secure for the Associate Members of the R.I.B.A. the full voting powers, hitherto enjoyed solely by the Fellows, and thus enable our younger members to participate in the affairs of the Institute to an extent to which they are entitled.

Mr. C. B. Flockton, of Sheffield, has written to the Unification and Registration Committee to express his disagreement with its statement on Unification, but as he was unable to be present at the last meeting we have not asked him to sign this minority Report.

ALFRED W. S. CROSS, <i>Vice-President</i> , R.I.B.A.	
SYDNEY PERKS	Members of the
W. E. RILEY	Unification and
DIGBY SOLOMON	Registration Committee.

BOARD OF ARCHITECTURAL EDUCATION.

R.I.B.A. INTERMEDIATE EXAMINATION.

The centres for this examination, which will be held from 9 to 15 June, will be London and Birmingham.

EVERARD J. HAYNES,
Secretary to the Board.

CENTENARY OF THE ROYAL ACADEMY OF BELGIUM.

The Royal Academy of Belgium has presented to the Institute the Bronze Medal struck on the occasion of the celebration of the hundredth anniversary of its foundation.

Architects' Benevolent Society

The Annual General Meeting of the Architects' Benevolent Society was held in the rooms of the Institute on the 10 May. The President, Mr. Paul Waterhouse, was in the chair, and amongst those present were Sir Charles Nicholson, Bart., Hon. Secretary; Mr. W. Hilton Nash, Hon. Treasurer; Mr. Wm. Woodward; Mr. Henry Lovegrove; Mr. Herbert Shepherd; Mr. Saxon Snell; Mr. Henry M. Fletcher; Mr. Ivor Lewis; Mr. Albert E. Kingwell; Mr. C. C. Bradley; Mr. W. Vernon Crompton; Mr. Wm. Grellier, and Miss E. H. Mann, M.A. (Assist. Secretary).

The President, in moving adoption of the Report, said:

It is very pleasant to me to realise, as others have realised before me, that the Presidentship of the Institute carries with it the temporary captaincy of this amiable brotherhood which we call the Architects' Benevolent Society. I confess that it is with a measure of dismay that in moving the adoption of the report I have to reveal the success which has attended the efforts of my predecessors. You will see that we have doubled our list of annual subscribers and doubled the aggregate of their contributions. Believe me, such a condition of affairs, if full of hope, is full, also, of menace and of warning. It looks suspiciously like a spurt, and what we are in for is a long-distance race. The strength of our Society can, it is true, be measured in pounds, shillings and pence, but what we want, if I may say anything so paradoxical, is givers even more than gifts. I should like to see our printing expenses swollen by an increase of the number of pages devoted to subscribers' names. The satisfaction which comes to the smallest subscriber from realising that his trifle—or, better still, his munificence—is flowing along in a flood of other trifles—or munificences—is far greater than that of the non-subscriber who reads that his generous neighbour has given or bequeathed a hundred or a thousand pounds. Further, I think that even our recipients feel a warmer courage when receiving our gifts when they realise that the helping hand that comes to their aid is the hand of the multitude of their brethren. Let us go on and enlarge by all possible powers of persuasion the number of those who join with us in this society of sympathy.

And to those who have gratitude to express and the means to express it, let me add that a donation of 20 guineas does mean more or less a guinea a year in perpetuity, and that the price of first-class securities is rising rapidly.

If donors are out for economy, let them "do it now." You will see in the report many points of interest. There is an allusion to the administration of the moneys granted by the Prince of Wales Fund which has been carried on under the able chairmanship of Mr. Searles-Wood, and which is, of course, independent of the general work of our Society, though entrusted to us. There is also a hint as to the consideration of a scheme for providing a Home for aged applicants, to which at present we are only able to wish success, but which may in time work out into a valuable feature.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

Unhappily, we have, as usual, to record losses by death, and among these we recall perhaps specially the names of Mr. Roumieu, our vice-President, and Mr. Ernest Newton, R.A., whose spirit of friendship towards all his brother architects was typical of the spirit which our Society tries to inculcate and encourage.

The Council for the ensuing year of office was elected as follows :—

President : The President of the R.I.B.A. **Ordinary Members :** Mr. W. Henry White, Mr. William Woodward, Mr. Maurice E. Webb, Mr. Henry M. Fletcher, Mr. H. D. Searles-Wood, Mr. Dendy Watney, Mr. Henry Lovegrove, Mr. Thomas E. Colcutt, Mr. Lewis Solomon, Mr. Percy B. Tubbs, Mr. Arthur Sykes, Mr. William Grellier, Mr. R. Dircks, Mr. E. J. Sadgrove (representing the Society of Architects), Mr. W. G. Newton (representing the Architectural Association).

A vote of thanks was passed to Mr. W. Hilton Nash, Hon. Treasurer, and to Sir Charles Nicholson, Bart., Hon. Secretary, who were both re-elected in their respective offices.

ARCHITECTS' CHARGES.

In reply to a recent letter on the question of architects' charges, Mr. Arthur Keen (hon. secretary) wrote to *The Times* as follows :—

The charge of 5 per cent. on the cost of the building had been in operation for generations past, although building had become immensely more complex, and although the responsibility of the architect had increased in similar measure.

It is clear that a modern building, with its fireproof construction, complex foundations, heating arrangements, lifts, steelwork and elaborate decorations, to say nothing of building Acts, water and drainage regulations, bills of quantities, and other things that affect the matter, involves a very great increase in the architect's work, and in his office expenses. This is met in great measure by the cost of these things increasing the amount of the fee, but this increase is not in due proportion to the work.

An extremely good illustration of the change that has come about in buildings was given in a Paper read at the Institute recently on the London clubs; the planning and construction of the club house of 50 to 100 years ago was seen to be mere child's play in comparison with that of a modern example such as the Automobile Club. There is, of course, a great difference in complexity between City buildings and domestic work generally, but the proportion is pretty well maintained.

The increase from 5 to 6 per cent. in the charge for architectural work was adopted before the war, but was held over until 1919.

ARCHITECTS' AND SURVEYORS' ASSISTANTS' PROFESSIONAL UNION.

Subject to ratification by the Branch Committees, the Executive Council of the Architects' and Surveyors' Assistants' Professional Union has appointed Mr. John Mitchell, Junr., as full time General and Organising Secretary of the Union.

Mr. Mitchell, who is a measurer (quantity surveyor), has for the past two years acted as Honorary Divisional Secretary for Scotland, and has been largely instrumental in establishing the Union so firmly there.

A NEW HOUSING COMMITTEE.

The Council of the Institute have adopted a recommendation from the Practice Standing Committee and the Town Planning and Housing Committee in favour of establishing a new Housing Committee, consisting of four members of the Practice Standing Committee, six members of the Town Planning and Housing Committee, six representatives of the Allied Societies, and additional members appointed by the Council, for the purpose of dealing with all questions affecting the subject of housing.

BUILDING BY-LAWS.

It has been decided by the Council of the Institute to appoint a deputation from the Royal Institute to urge the Minister of Health to extend for a further period of twelve months the relaxation of Building By-Laws under Section 25 of the Housing, Town Planning, etc., Act of 1919.

REFORM OF THE LONDON BUILDING ACTS.

The Council of the Institute have decided to form a special committee to consider the revision and co-ordination of the London Building Acts.

SUSPENSION OF MEMBER.

A member of the Institute has been suspended for twelve months for taking part in a competition the conditions of which were not in accordance with the R.I.B.A. Regulations.

UNIFICATION AND REGISTRATION COMMITTEE.

On the nomination of the Society of Architects, Mr. A. J. Taylor, of Bath, has been appointed to serve on this Committee.

KENWOOD PRESERVATION COUNCIL.

Mr. Alan E. Munby has been appointed to represent the Royal Institute on the Kenwood Preservation Council.

SILICOSIS AMONGST STONEMASONS.

The Council have adopted and transmitted to the Building Trades Parliament a report from the Science Standing Committee on the subject of Silicosis amongst Stonemasons.

THE ABUSES OF ADVERTISEMENT.

The Council of the Institute have decided to join the "Scapa" Society (Society for Checking the Abuses of Public Advertising) in supporting Lord Newton's Bill for amending the Advertisements Regulation Act of 1907.

Conference at Cardiff

Conference of the Royal Institute of British Architects and its Allied Societies (in conjunction with the South Wales Institute of Architects), Cardiff, 8, 9 and 10 June 1922.

President : MR. PAUL WATERHOUSE, P.R.I.B.A.

PROGRAMME.

THURSDAY, 8 JUNE.

8.30 p.m.—Reception by the Lord Mayor of Cardiff (Councillor F. H. Turnbull) at the City Hall. An Exhibition of prints and photographs of Cardiff, old and new, will be on view.

FRIDAY, 9 JUNE.

10.30 to 11.30 a.m.—Paper by Major Harry Barnes, M.P., F.R.I.B.A., on "Unification and Registration."

11.45 a.m. to 1 p.m.—Visit to City Hall and Law Courts, Cathays Park.

2.30 to 5 p.m.—Visits to Welsh National Museum and Glamorgan County Hall. Tea in the Museum, by kind invitation of Alderman Treharne James, Chairman of the Management Committee.

7 for 7.30 p.m.—Banquet at the Park Hotel.

SATURDAY, 10 JUNE.

10 to 11.15 a.m.—Paper by Mr. Herbert T. Buckland, F.R.I.B.A., on "Civic Architecture and Advisory Art Committees."

11.15 a.m. to 1.30 p.m.—Paper by Mr. Percy Thomas, O.B.E., F.R.I.B.A., President of the South Wales Institute of Architects, on "Problems of Practice."

2 to 6 p.m.—Visit to Cardiff Castle and Grounds.

4 p.m.—Tea in the Banqueting Hall, by the kind invitation of the Marquis of Bute.

8 p.m.—Smoking Concert, by the invitation of the South Wales Institute of Architects.

SUNDAY, 11 JUNE.

10.15 a.m. to 7.15 p.m.—Char-a-banc tour to Tintern Abbey and the Wye Valley, for those Members who stay in Cardiff over the week-end.

All Members, Licentiates and Students of the R.I.B.A., Members of the A.A., and Members of the Allied Societies are invited to attend the Conference. It is hoped that all those whose engagements permit will take this opportunity of becoming better acquainted with their colleagues throughout the country and of enjoying the admirable and varied programme which has been arranged by the South Wales Institute of Architects, with the assistance of the Marquis of Bute, the Lord Mayor of Cardiff, and others. *Members intending to be present are requested to send their names as soon as possible to the Secretary, R.I.B.A., 9, Conduit Street, W.1., when fuller particulars will be sent to them.*

450

Competitions

R.I.B.A. COLOUR COMPETITION.

The Assessors have made their award in this Competition and report to the President of the Institute as follows :—

We, the Assessors, have carefully considered the 170 designs sent in for the above Competition, and make the following awards :—

1st prize of £100 to design	No. 147.
2nd " £50 " "	No. 93.
3rd " £20 " "	No. 130.
4th " £30 " "	No. 78.

We consider that the drawings sent in represent a very gallant attempt at a solution of the problem set, and we should like to make an honourable mention of the following designs :—

No. 32, No. 61, No. 84, No. 86, No. 90, No. 120, No. 146, No. 158.

We are, Sir,

Your obedient servants,
THOS. E. COLLCUTT.
HALSEY RICARDO.
GERALD MOIRA.

Owing to absence from town Sir Edwin Lutyens was, we regret, unable to take part in the award.

The names of the competitors who have been awarded premiums or received "honourable mention" are given below :—

AWARDED FIRST PREMIUM.—£100.

No. 147. Mr. Arthur E. Pearce, 8, Herondale Avenue, Wandsworth Common, S.W.18.

AWARDED SECOND PREMIUM.—£50.

No. 93. Mr. John S. Lee, A.R.I.B.A., 2, Bedford Square, W.C.1.

AWARDED THIRD PREMIUM.—£20.

No. 130. Mr. G. L. Owen, Dockmasters House, King George Dock, Hull.

AWARDED FOURTH PREMIUM.—£30.

No. 78. Messrs. H. S. Fleming, A.R.I.B.A., and W. J. Kieffer, 83, Pall Mall, S.W.1.

HONOURABLE MENTION.

No. 32. Mr. Elfric H. Smith, 82, Broomwood Road, Clapham Common, S.W.11.

No. 61. Mr. Frederick Barber, "Carisbrooke," Marlborough Road, South Woodford.

No. 84. Mr. Harry Simeon, 83, West Side, Clapham Common, S.W.4.

No. 86. Mr. H. F. Billimoria, School of Architecture, University of Liverpool.

No. 90. Mr. H. F. T. Cooper, The Two Gables, Box Ridge Avenue, Purley, Surrey.

No. 120. Mr. Hugh Mackintosh, 1, Imperial Buildings, East Croydon.

No. 146. Mr. W. J. Palmer Jones, 11, Buckingham Street Adelphi, W.C.2.

No. 158. Mr. Frederick J. Horth, A.R.I.B.A., 19, Albany Street, Hull.

COMPETITIONS OPEN.

Auckland War Memorial.

Ipswich War Memorial.

The conditions and other documents relating to the above competitions may be consulted in the Library.

Candidates for Election at the Business Meeting

12 June, 1922

An election of Candidates for Membership will take place at the Business General Meeting on 12 June. The names and addresses of the candidates (with the names of the respective proposers) found by the Council to be eligible and qualified for membership according to the Charter and By-laws, and recommended by them for election, are appended:—

AS FELLOWS (10).

- ANDERSON : ANDREW WHITFORD [*A.* 1884], 28 High Street, Watford; 18 Wellington Road, Watford. Proposed by Norman T. Myers, John C. T. Murray, Percy S. Worthington.
- BRADDELL : THOMAS ARTHUR DARCY [*A.* 1920], 13 Old Quebec Street, Marble Arch, W.; 8 Lansdowne Road, W.11. Proposed by Oswald P. Milne, Sydney Perks, Sir Banister Fletcher.
- BROWN : WILLIAM EDWARD ARTHUR [*A.* 1904], 9 Regent Street, S.W.1; 69 Ross Road, Wallington, Surrey. Proposed by George A. Lansdown, Bernard Dicksee, Sydney K. Greenslade.
- CROMIE : ROBERT [*A.* 1914], 8 Gloucester Mansions, Cambridge Circus, W.; 21 Adelaide Road, Surbiton. Proposed by W. H. Hobday, W. E. Riley and the Council.
- CURTIS : WILLIAM THOMAS [*A.* 1904], Guildhall, Westminster, S.W.; "Linkwood," Link Lane, Wallington, Surrey. Proposed by H. G. Crothall, W. E. Riley, Sydney Perks.
- MOLE : CHARLES JOHNS, M.B.E. [*A.* 1909], H.M. Office of Works, Westminster, S.W.1; "Glenlyn," Bowes Road, Walton-on-Thames. Proposed by Alfred Cox, David Thomson, R. W. Collier.
- OWEN : GEOFFREY [*A.* 1912], Palmyra Square Chambers, Warrington; Myddleton Hall, near Warrington. Proposed by W. Curtis Green, S. Percy Silcock, Segar Owen.
- RIDDEY : CHARLES [*A.* 1898], Gold Street Chambers, Kettering; "Stoneleigh," Queensberry Road, Kettering. Proposed by W. Talbot Brown, J. W. Fisher, J. A. Gotch.
- RUDDLE : ALAN WILFRID [*A.* 1909], 6 Long Causeway, Peterborough; Boroughbury, Peterborough. Proposed by the Council.
- SOUSTER : ERNEST GEORGE WILLIAM [*A.* 1905], 3 St. James's Street, S.W.1; Strafford House, Crescent Gardens, Wimbledon Park, S.W. Proposed by A. S. R. Ley, Sydney Tatchell, Stanley J. May.

AS ASSOCIATES (24).

- ALWARD : WILLIAM WALLACE, M.Arch. [Special War Examination], c/o Messrs. Nobbs & Hyde, 14 Phillips Square, Montreal, Canada; 127 Drummond Street, Montreal, Canada. Proposed by Professor Percy E. Nobbs, Professor Ramsay Traquair, William Carless.
- ANDREWS : CYRIL DOUGLAS [Special War Examination], 222 High Street, Ponders End, Middlesex. Proposed by T. P. Bennett, W. Ernest Hazell, Ralph Knott.
- BEAUMONT : JOHN SOMERVILLE, M.C., B.A. [S. 1921—Special War Exemption], 24 Brazennose Street, Manchester; 4 Wellington Crescent, Upper Chorlton Road, Manchester. Proposed by Arthur W. Hennings, Isaac Taylor, J. W. Beaumont.
- CHEEK : ALFRED CYRIL [Special War Examination], c/o Messrs. Seale & Riley, 25 Horsefair Street, Leicester; 98 Howard

- Road, Clarendon Park, Leicester. Proposed by Arthur H. Hind, Howard H. Thomson, William M. Cowdell.
- CLARK : HAROLD GOUNDRY [Special War Examination], Feethams, Darlington; Summerhill, Abbey Road, Darlington. Proposed by F. Clark, Arthur Stratton, W. J. Moscrop.
- DAVIES : HAROLD HINCHCLIFFE [Special War Examination], 14 North John Street, Liverpool; 20 Eighth Avenue, Stoneycroft, Liverpool. Proposed by T. Taliesin Rees, T. F. Shephard, Professor C. H. Reilly.
- DAWSON : HARVEY ALEXANDER [Special War Examination], c/o Bank of Montreal, 9 Waterloo Place, S.W.1. Proposed by Maurice E. Webb, T. Brammall Daniel, Septimus Warwick.
- HARRILD : FRED, M.A.Oxon [Special War Examination], 57A High Street, Totnes, S. Devon. Proposed by Henry Tanner, Sir Henry Tanner, Thomas B. Whinney.
- HAYWARD : JOHN HAROLD [Special War Examination], 60 Grant Street, Glasgow. Proposed by Professor Charles Gourlay, John Stewart, Geo. And. Paterson.
- JACKSON : HAROLD THOMAS [Special War Examination], Bush House, Aldwych, W.C.2; 15 Petherton Road, Highbury, N.5. Proposed by L. W. Barnard, Sir Banister Fletcher, Professor A. E. Richardson.
- JENKINS : THOMAS TREVELYAN [S. 1922—Special War Exemption], 18A Baliol Chambers, Stanley Street, Liverpool; 6 Tennyson Street, Princes Park, Liverpool. Proposed by Professor C. H. Reilly, T. F. Shephard and the Council.
- LAY : ARTHUR PURCELL [Special War Examination], 149 Upper Richmond Road, Putney, S.W.15. Proposed by C. H. B. Quennell, H. P. Burke Downing, E. Stanley Hall.
- PRYNNE : HAROLD FELLOWES [S. 1921—Special War Exemption], P.W.D. Secretariat, Chepauk, Madras, India. Proposed by Geo. H. Fellowes Prynne, Sir Aston Webb, Hugh P. G. Maule.
- REEVES : JOHN EDWARD [Special War Examination], 158 Waterloo Road, Smethwick, Birmingham. Proposed by W. H. Bidlake and the Council.
- ROBERTSON : ALEXANDER SMEATON [Special War Examination], Department of Works and Railways, Treasury Place, Melbourne, Australia. Proposed by Rodney H. Alsop and the Council.
- SADLER : WILLIAM [Special War Examination], 41 Thornhill Road, N.1. Proposed by T. P. Bennett, Arthur J. Davis, Chas. H. Gage.
- SAMPLE : EDMUND FREDRICK RONALD [Special War Examination], c/o Messrs. Denison, Ran & Gibbs, Beaconsfield Arcade, Hong Kong, China. Proposed by Walter H. Brierley, Arthur Pollard, Chas. H. Channon.
- SEATON : WILLIAM GEORGE [Special War Examination], 22 Mackintosh Road, Pontypridd, Glam. Proposed by Harry Teather, Cecil Wilson and the Council.
- THOMPSON : CHRISTOPHER CRAIG [Special War Examination], 24 Crescent Road, Toronto, Canada. Proposed by F. S. Baker and the Council.
- THREADGOLD : ROBERT AINSLIE [S. 1914—Special War Exemption], 107 Hall Lane, Liverpool, E. Proposed by Professor C. H. Reilly, Gilbert Fraser, Hastwell Grayson.
- TOWNSEND : ARTHUR CECIL [Special War Examination], 7 Rawlins Street, Fairfield, Liverpool. Proposed by Professor C. H. Reilly, T. Taliesin Rees and the Council.
- VON BERG : WILFRED CLEMENT, M.C. [Special War Examination], Imperial War Graves Commission, St. Omer, France. Proposed by Robert Atkinson, Sir Reginald Blomfield, Charles Holden.
- WHITLEY : CUTHBERT CLAUDE MORTIER [Special Examination], 37 Harold Street, Hawthorn, Victoria, Australia. Proposed by Rodney H. Alsop and the Council.
- WILMAN : JOHN HENRY [Special War Examination], 65 Greenway Avenue, Taunton. Proposed by F. W. Roberts and the Council.

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

AS HONORARY ASSOCIATES (10).

PROPOSED BY THE COUNCIL.

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BELL : CHARLES FRANCIS, M.A., F.S.A., Ashmolean Museum, Oxford.

CLUTTON-BROCK : ARTHUR, B.A., The Red House, Godalming

COCKERELL : SYDNEY CARLYLE, M.A., Director of the Fitzwilliam Museum, Cambridge.

CORNFORD : LESLIE COPE, 3 Melina Place, Grove End Road, N.W.8.

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Minutes XVI

SESSION 1921-22.

At the Thirteenth General Meeting (Ordinary) of the Session 1921-1922, held on Monday, 15 May 1922, at 8 p.m.—Mr. Paul Waterhouse, President, in the chair. The attendance book was signed by 17 Fellows (including 5 members of the Council), 22 Associates (including 2 members of the Council), 3 Licentiate, and a number of visitors.

The Minutes of the Annual General Meeting, held on 1 May, having been taken as read, were confirmed and signed.

The Hon. Secretary announced the decease of the following members : Mr. Lacy William Ridge, elected Associate 1863, Fellow 1879, Resigned 1912; Mr. Arthur William Cooksey, elected Associate 1888, Fellow 1910; and Mr. Thomas Batterbury, elected Associate 1881, Fellow 1894, Resigned 1912. It was RESOLVED that the regrets of the Institute for the loss of these members be recorded on the Minutes of the Meeting, and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election, were formally admitted by the President :—Messrs. H. B. Challen, H. W. Couchman, E. W. Creegan, J. H. Greenwood, T. F. Ripplingham, and C. Scriven, Associates.

The Secretary announced that the Council had nominated for election to the various classes of membership the gentlemen whose names were published in the JOURNAL for 8 April 1922.

The Secretary announced that the Council, acting under the terms of By-laws 24 and 25, had suspended Mr. R. R. Gall from Associateship of the Royal Institute for a period of twelve months.

Mr. J. Alfred Gotch [F.], F.S.A., having read a paper entitled, "The First Half-Century of the R.I.B.A.," a discussion ensued, and on the motion of Mr. W. B. Worthington, President of the Institution of Civil Engineers, seconded by Mr. John Slater [F.], a vote of thanks to Mr. Gotch was passed by acclamation and was briefly responded to.

The proceedings closed at 9.55 p.m.

